WARNER BROS. • NO. 1 COMPANY

All Types of Showmanship for
"THE TYPE OF SHOWMANSHIP PICTURE
THAT COMES ONCE IN A BLUE MOON"
—Motion Picture Herald

KAY FRANCIS • LESLIE HOWARD
together on the screen for the first time in
"British Agent"
First National Picture Inspired By The Book
That Set a Match to the Powder-Keg of Europe!

TELL 'EM

you've got TWO of the biggest stars in pictures - both in ONE big show . . . . . .

TELL 'EM

it was inspired by the book that set a match to the powder-keg of Europe . . . . . .

TELL 'EM

a man and a woman who loved each other more than life - yet were enemies to the death . . . . . .

TELL 'EM

it is hailed by trade experts as a 'smash hit' - 'among the powerful dramas of this screen era'

...AND YOU'LL SELL 'EM

WARNER BROS.' GREATEST DRAMATIC SMASH SINCE 'I AM A FUGITIVE'

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TRADE EXPERTS' REVIEWS READY FOR **YOUR** SHOWMANSHIP

PUT THEM TO WORK LIKE THIS:

1. Lobby blow-ups
2. Reprint for mailing
3. Quotes in newspaper ads
4. Excerpts in publicity stories

HOLLYWOOD SAYS "BRITISH AGENT" IS

"SWELL!"

MOTION PICTURE HERALD
June 23, 1934

BRITISH AGENT

Warner

Here is a love drama which, because of the historical events against which it is played and the ability of the two principal artists who play it, looms as the type of showmanship picture that comes once in a blue moon. It is based on a biographical novel by H. Bruce Lockhart which had a wide circulation. The screen play is by Laird Doyle. Direction is by Michael Curtiz, whose most recent picture is "The Key."

Leslie Howard and Kay Francis are the leading players. Other important actors are William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Halliwell Hobbes, J. Carol Naish, Doris Lloyd and Paul Porcasi. The locale is Moscow. The time is that of the outbreak of the Russian Revolution. The occasion for the thrilling drama and romance is the effort which the Allied Powers exerted to prevent the Soviets making a separate peace treaty with Germany. As familiar historical figures flash across the screen, Kay Francis is an aristocrat, a modern Joan of Arc dedicated to the cause of the workers and peasants. She meets Leslie Howard, British agent, sent by his government to prevent the menace to the Allied Cause. With him Miss Francis falls in passionate love. One minute she is all Red, then his enemy, next she is his burning lover, then she betrays him. Romantic and dramatic conflict builds to an attempt on Lenin's life and Howard is suspected. His whereabouts revealed to the terrorizing Cheka by Miss Francis, she joins him in what seems to be a rendezvous with death only to have Lenin's recovery firmly establish the Soviet Republic and making it possible for Howard to take Miss Francis back to England with him.

Produced in authentic and convincing fashion, dealing in a timely motivating topic, this appears to be the kind of gripping entertainment that justifies powerful and sensational showmanship of unlimited diversification.

"Thrilling Drama and Romance!"

"Very Good!"

Aug. 1, 1934 — THE HOLLYWOOD REPORTER

'BRITISH AGENT' VERY GOOD

Swell Writing, Cast, Direction, Camera

"BRITISH AGENT"
(Warner Bros.)

Direction ....Michael Curtiz
Original Story........H. Bruce Lockhart
Screen Play......................Laird Doyle
Photography ....Ernest Haller
Cast: Leslie Howard, Kay Francis, William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Ivan Simpson, Halliwell Hobbes, Arthur Aylesworth, J. Carrol Naish, Caesar Romero, Alphonse Ethier, Tenen Holtz, Doris Lloyd, Marina Shubert, George Pearce, Gregory Gaye, Paul Porcasi, Addison Richards, Walter Armitage.

A strong, dramatic, intriguing picture about the Russian revolution and its relation to the Allies during the World War. It is an absorbing story right up until the last sequence, and what has gone before is fortunately strong enough to carry a really weak and phony happy ending.

There is one Stephen Locke who, when the revolution comes to Russia, is appointed by the British government to be its unofficial ambassador to negotiate with the Russians to keep them from signing a separate peace pact with Germany. Locke gains a three weeks stay of action on the part of the Russians, in return for which his government promises a three-weeks period of inactivity and non-interference while it considers Russia's terms for staying in the war.

England breaks her word, leaving Locke a disgraced, free agent. Locke makes one more desperate try to force Russia back into the war by supporting the White Armies, [illegible] and he is about to be blown to bits when suddenly, and for no reason, bells start ringing (they must have started in the author's head), which is the signal for reprieve for Locke and his Russian sweetheart. The Russian sweetheart, by the way, after giving all her loyalty to the Soviet to the point of exposing Locke, had decided to die with him, but then, all through the picture, the poor gal never was able to do what she wanted to.

First and foremost, praise for the picture must go to Laird Doyle for one of the best scripts (kidding excepted), and some of the best dialogue that anyone can see and hear on a screen today. His political arguments and explanations are excellent, his casual conversations are swell, and his love scenes are beautiful. A right nice job.

Leslie Howard and Kay Francis come through with grand performances as the hero and heroine, and Bill Gargan, Phillip Reed and Caesar Romero as Howard's three pals do very good work, even though Reed had to struggle hard to remember his accent and finally gave up. Irving Pichel as the head of the secret police, Tenen Holtz as Lenin, Ivan Simpson as Evans, J. Carrol Naish as "Minister for War" (Trotzky, really), Halliwell Hobbes as the English ambassador, and Walter Byron as Stanley give stand-out performances, and the rest of the cast is entirely capable.

Michael Curtiz's direction has lent the story much vigor and kept the interest up to a high pitch, and the photography by Ernest Haller is very beautiful.

VARIETY
Wed., Aug. 1, 1934

British Agent

Warners production and release. Directed by Michael Curtiz. Screen play by Laird Doyle. From the novel by H. Bruce Lockhart. Photography, Ernest Haller. Cast: Leslie Howard, Kay Francis, William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Ivan Simpson, Halliwell Hobbes, Arthur Aylesworth, J. Carroll Naish, Cesar Romero, Alphone Ethier, Tenen Holtz, Doris Lloyd, Marina Schubert, George Pearce, Gregory Gaye, Paul Porcasi, Addison Richards, Walter Armitage. Previewed, July 31. Running time, 72 mins.

Superb artistry and distinguished craftsmanship in every department combine to make 'British Agent' a picture of quality, fulfilling every requirement for high class entertainment and a smash hit. With Leslie Howard and Kay Francis heading a splendid cast for the draw, and direction which outstandingly develops a powerful, dramatic story, this love tale of opposed conspirators against a background of Russian revolution comes to the box office with big initial momentum.

Howard and Francis are strikingly effective in their restrained, but emotionally rich handling of the top roles, and every member of the company, including the smallest bit, has been tellingly assigned in an exceptionally smart job of casting. Deserving special honors are William Gargan, Phillip Reed, Irving Pichel, Halliwell Hobbes, Ivan Simpson, J. Carroll Naish, Walter Byron, Tenen Holtz, Gregory Gaye and Doris Lloyd.

Laird Doyle has done a fine dramatic writing job in liberally adapting the Russian wartime memoirs of H. Bruce Lockhart. Dialog is crisply selective and advances the story with smooth and powerful precision.

Michael Curtiz turns in probably his best job of direction, weaving along intimacies of romance and larger movements of riot and political upheaval with unerring dramatic instinct. He contributes his large share of good taste to a picture which never once deviates from refinement and sense of eye-witness reality.

The main scene is the dangerous, critical life in and around British diplomatic offices in Petrograd and Moscow when the Allies strove to prevent Russia from making separate peace and to stave off the red revolution. Howard is a consul general, operating secretly, loving and being beloved of Kay Francis. She, a confidential secretary and spy for the commissars and Cheka police, betrays him in the name of patriotism, but political amnesty in the end saves them for each other.

Suspense builds tremendously through fateful episode and character clash, and the weakest spot in the picture is the end, where the lovers are kept alive for the sake of general audience satisfaction, perhaps, instead of meeting the artistically demanded death they expect.

One of the high merits is the way the revolutionary political phases have been handled to keep them valid and potent without offense. Technical direction and photographing also rate high praise, as does the orchestration of Leo F. Forbstein.

"Smash Hit!"

MOTION PICTURE DAILY
Friday, August 3, 1934

"British Agent"
(Warners)

HOLLYWOOD, Aug. 2.—As a chronicle of the Russian revolution during the World War and the efforts of the Allies to prevent Russia from signing a separate peace with Germany, this picture takes its place among the powerful dramas of this screen era. Excellently produced in all departments, the film is charged with realism and emotional appeal.

The theme centers around the conflict between the patriotic feeling for his country and the romantic love of a British agent (Leslie Howard) for a Soviet leader (Kay Francis). Howard, stranded in the vacated English embassy, is finally assigned unofficially to prevent Russia from signing the peace treaty with Germany. The mutual romance, menaced by Miss Francis' devotion to the Red cause and Howard's patriotic fervor, grows in tensity as the girl betrays the agent. Unable to keep his promises to the Soviet, Howard becomes the motivating power behind strong revolutionary cliques in Moscow.

The climax finds Howard accused of the attempted assassination of Lenin. Miss Francis, finishing her work for her country, prepares to accept the sentence of death with Howard when Lenin is pronounced out of danger, releasing all political suspects and sending the lovers to England and happiness.

Powerful characterizations by Howard, Miss Francis, William Gargan, Phillip Reed and Irving Pichel balance the cast. The screen play and dialogue by Laird Doyle is of the highest caliber. Michael Curtiz's direction is excellent. Ernest Haller's photography is an asset. Running time, 72 minutes.

"Powerful!"

Los Angeles Times
AUGUST 1, 1934.

"BRITISH AGENT"
DRAMATIC PICTURE

As a [illegible] the Russia of revolutionary days, "British Agent" stands out as a forceful and dramatic screen enterprise. That it is heavy drama can scarcely be denied. But the plot is sufficiently absorbing to hold, and Leslie Howard and [illegible] striking characterizations. Indeed, most of this picture centers around them.

Inimical in a political way, they fall deeply in love and but narrowly escape the final tragedy, thanks to a rather agreeable plot subterfuge. The critical may feel that an unhappy ending was justified, but the public will probably respond to the ultimate outcome which forecasts that the two lovers will live happily ever after.

"British Agent" concerns the efforts of one Stephen Locke to assist in breaking up the red regime in Russia. He isn't successful and he becomes all too deeply involved in alien politics. Furthermore, he is betrayed by the woman he loves.

It is good story stuff, and the environment is interesting and colorful. The picture should appeal especially because of the combining of the talents of Howard and Miss Francis, and the suspense which it develops in crucial scenes.

William Gargan is excellent, and others to be singled out are Irving Pichel, Phillip Reed, Halliwell Hobbes, Ivan Simpson, Arthur Aylesworth, Tenen Holtz as Lenin, J. Carol Naish and Walter Byron. Michael Curtiz directed.

"Stands Out!"

WARNER BROS.' "SMASH HIT"
INSPIRED BY THE BOOK THAT
MADE THE WORLD TREMBLE!

THE FILM DAILY
Thursday, Aug. 2, 1934

Leslie Howard and Kay Francis in
"BRITISH AGENT"
(Hollywood Preview)

First National — Time, Not Set

FINE WAR STORY COMBINING DRAMA WITH ROMANCE THAT SHOULD EXERT GOOD GENERAL APPEAL.

This is an excellent vehicle for Leslie Howard and Kay Francis, and it should please audiences generally. Russia in the days of the war furnishes an exciting background for a love affair between Howard, as a British agent seeking to keep Russia fighting against Germany, and Kay Francis, as a leader working in behalf of the Soviets who sought a separate peace with Germany. "Lenin", another famous Russian revolutionist, figures in the story. Although Kay Francis is loyal to the Soviets and submits information injurious to Howard, in the end her love for him is so strong that she is ready to die with him. However, a happy climax is effected. Michael Curtiz has done a very good job in the direction, while Laird Doyle fashioned an excellent script.

Cast: Leslie Howard, Kay Francis, William Gargan, Phillip Reed, Irving Pichel, Walter Byron and Ivan Simoson.

Director, Michael Curtiz; **Author,** H. Bruce Lockhart; **Screen Play,** Laird Doyle; **Cameraman,** Ernest Haller; **Editor,** Tom Richards.

Direction, Excellent. **Photography,** A-1.

"Fine!"

LESLIE HOWARD · KAY FRANCIS
in
"BRITISH AGENT"

exploitation

6 Major Women's Clubs Laud Picture's Merit

Names and reports of the women's groups affiliated with the Hays Office in the consideration and in the reviewing of motion pictures express unanimous agreement on the picture's merit. Here is what they say:

THE NATIONAL SOCIETY OF NEW ENGLAND WOMEN: "A thrilling romance of the Russian revolution inspired by the book of the same name, brilliantly acted, brimming with realistic action and magnificently photographed. Stirring incidental music adds greatly to the beauty of the film."

THE CALIFORNIA PARENTS TEACHERS ASSO: "Family entertainment."

THE NATIONAL SOCIETY, DAUGHTERS OF THE AMERICAN REVOLUTION: "Fine work by Leslie Howard. Notable music. Able direction."

THE GENERAL FEDERATION OF WOMEN'S CLUBS: "The picture is lavishly produced, finely directed and acted and intensely interesting."

THE NATIONAL COUNCIL OF JEWISH WOMEN: "An intelligent appeal because of the era with which it deals. Scenes *en masse* of the Revolution present a thrilling spectacle of tense and absorbing power, the direction is adroit, possessing insight and finesse, the cast is an outstanding one . . . Suitable for family entertainment."

THE WOMEN'S UNIVERSITY CLUB, LOS ANGELES BRANCH: "The background, the atmosphere of revolutionary Russia, Kay Francis' dramatic acting and Leslie Howard's suavity will appeal to audiences."

With credentials like those above, it's easy to get local organizations to endorse the picture. Secure their membership lists for direct mail campaigns. Here is suggested copy for a circular letter:

Dear Friend:

In keeping with the Strand Theatre's policy of presenting the finest motion picture entertainment, I am proud to announce the engagement of "British Agent" starting next Friday.

[illegible] is dramatic picture produced by Warner Bros., brings together for the first time Kay Francis and Leslie Howard.

Noteworthy also, is the unanimous endorsement of six major women's organizations who have filed flattering comments reprinted on the enclosed leaflet.

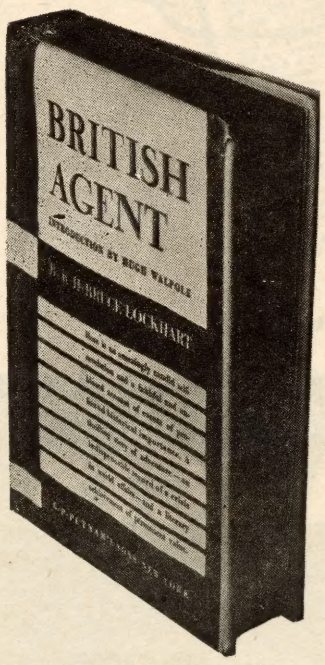
Suggested by the novel by R. H. Bruce Lockhart—the picturization reveals world-rocking events.

"British Agent" is more than a screen drama—it is an important picture! You, as a member of one of this city's leading cultural groups will surely want to see "British Agent." The date: ..... The place: .....

Cordially yours,

EXPLOITING THE BOOK

Putnam and Sons, the publishers, are preparing a gigantic campaign to introduce Bruce Lockhart's latest book, "Retreat From Glory." This will, of course, be a big boost for "British Agent," which has been a best-seller for the past two years. Here's how you can do your part:



1. *Bookmarks.*
2. *Donate a copy or two to local libraries.*
3. *Window displays in book shops.*
4. *Library bulletin boards.*
5. *Ads on book page of newspapers.*
6. *Promote book stores to provide books as contest prizes.*

Newsboy Bally

If you intend to bally the picture, this is a good way to do it. A couple of boys walk around town carrying large cards, as illustrated. A few passes and the town's newsboy staff will do it for you.

British Societies

If there are any British societies in town, they're a swell bet for exploitation purposes. A chat with the president and letters to the leading members plugging the picture, will get them pulling for it. You might try a special reserved seat sale for members of the society and all other Englishmen in town.

Political Reporters

Invite newspaper political reporters to preview of film. They are familiar with Russian re-birth and picture should prove immensely interesting to them. Their newspaper comments wouldn't hurt a bit either.

Eye-Witnesses

Newsy local angle might be developed by having former Russian subjects comment on picture. It's possible that some people in your town were in Russia during revolution. Their comments on revolt and picture's portrayal of this event would be a boon to your campaign.

Gala Opening

The importance of this picture makes it an ideal one for a society opening. If you've done it before, you know how. Just to remind you:

Invite important city officials, history professors and leaders of women's organizations.

Radio address on opening night by important city official. Broadcast of ceremonies from lobby. Spot radio announcements in advance of opening.

Announcement cards in all cabs, street cars, buses, and railway and bus stations. Don't forget to mention the opening in your ads and publicity stories.

Parade American Legion, Boy Scouts and other military organizations to theatre on opening night. All bands in town can join in for a little more flash and color.

School Cooperation

Current events contests have been popular in newspapers for many years. Current events quiz can be run in the schools on the same principle as a spelling bee. Winners in each school contest compete on your stage for the finals. Newspapers go for contests of this sort because they make for future readers. A little talk with your editor and maybe he'll sponsor the contest.

Also contact schools for essays on the European situation. Invite teachers down to a special screening. They'll tell the kids all about it. At your suggestion, they might have the students write something about Russia for their weekly composition, especially if you give passes for the best.

Past Events Contest

A natural for a newspaper feature as well as for the picture. Co-operation with the school history department would lend the contest valuable prestige. Make your own cut blow-up from illustration for use in class rooms and newspapers. Lead publicity story tells everything.

(Publicity Story)

Prizes For Opinions On Events of Last 25 Years

What has been the most important single event in the past 25 years? Newspaper headlines tell the story of history day by day. A changing civilization has been recorded for the past quarter century. Which single item has been the most epochal?

The ..... (newspaper) invites its readers to participate in an interesting contest, offering valuable prizes for the most interesting letters of not more than 100 words on the subject "What Was the Most Significant Happening of the Past Quarter Century?"

In addition to the capital prize, every letter considered worthy will earn for its writer two tickets to the ..... Theatre, where "British Agent," starring glamorous Kay Francis and Leslie Howard, the screen's most popular actor, will open on .....

A study of some of the "headlines" of the past 25 years reproduced here will refresh your memory — but any other single event, supported by your reasons, may win an award. All letters should be sent to the Prize Contest Editor of the ..... (newspaper) before .....

The special prizes are: (list prizes).

"British Agent" reveals every love, every secret, every plot of the world's most beautiful spy, and tells the dramatic story of a man and woman who loved each other more than life itself, but whose love for opposing causes was greater even than their devotion to each other.

Every letter selected by the judges, who will be representatives of this newspaper and the ..... Theatre, will win two free tickets to this remarkable, thrilling film drama.

exploitation

Novel Situation Contest

Presenting an ethical question which involves the whole problem of the picture. Should interest those who love to argue abstract ideas—and that includes everyone. Get your editor to read the story below—that'll give him the idea.

(Publicity Story)

Would You Kill Your Lover To Save Cause You Serve?

Many Valuable Prizes Offered For Best Solution To Age-Old Problem

If duty demanded that you take the life of your sweetheart—and your own life was the penalty for disobedience—what would YOU DO?

There are valuable prizes awaiting those who can give the best solution to this problem which confronted Kay Francis in her role as a young spy in First National's gripping drama, "British Agent," suggested by the book by R. H. Bruce Lockhart.

It's easy enough to sacrifice one's own life for the welfare of one's best beloved. But Kay had more than her own life at stake. Leslie Howard, who portrays the British Agent, was wanted by the secret police. Kay alone knew where he could be found. Her duty to the cause to which she had dedicated her life demanded his death, while her heart yearned for his love. What should she do?

For the best 50 word solution of this problem, the ..... (newspaper) will give (list prize). Second best letter will win (name prize) and ..... (name prize) will be awarded the writer of the third best solution.

Seven additional prizes, each two tickets to the ..... Theatre, will be given the writers of the next seven best letters.

Simply write your solution in 50 words or less, and mail it to the "British Agent Contest" Editor of the ..... (newspaper) before .... The judges will be representatives of this newspaper and the ..... Theatre. Their action will be final. Remember, to win a prize, the solution must be supported by a reason.

Diction Contest

Many prominent radio announcers and narrators of today have been chosen thru participation in diction contests. Details of this contest are explained in this prepared publicity story:

(Publicity Story)

Radio Seeking Man With Most Perfect Diction For Test

Broadcasting Station XYZ is looking for the man with the most perfect diction in this vicinity.

Diction, according to the radio management, does not only mean using correct English. It means a definite quality of tone and inflection that marks a man of culture and education.

The man, when found, will be given a limited engagement as an XYZ announcer and an audition that may lead to permanent work. In addition, the ..... (newspaper) will give to the five men who lead the contestants in preliminary tests, two tickets to the ..... Theatre, where Kay Francis and Leslie Howard will be starred in First National's outstanding drama of the Russian Revolution "British Agent" on .....

Leslie Howard is said to have the most perfect diction of any actor on the screen. His voice, screen technicians declare, registers perfectly; every tone is modulated; his accent is that of culture and his enunciation is remarkably clear and distinct.

"Howard gives a lesson in diction every time he utters a sentence" critics declare.

It is to find potential radio and screen voices that will approximate Howard's that this newspaper and Station XYZ have given ambitious men this opportunity.

Register with the Radio Editor of the ..... before ..... The date of the first audition will be published later. Watch the ..... (newspaper) for the announcement. It may mean a real opportunity for you.

Costume Stunt

Stage masquerade or theatre party inviting guests to come dressed in imitation of some world famous personage. Can be called "League of Nations Masquerade." Try getting society leaders to sponsor idea. Stunt always lends color to opening and gets picture breaks in the papers.

Tea Tie-Ups

Local tea agency might be promoted into using this picture as the basis for an advertising campaign. Still B.A. 48, showing Leslie Howard and Kay Francis having their afternoon tea,

would make an excellent illustration. Suggested catchline is "Like the movie stars, find relaxation from the cares of the day with a cup of Blue Rose Tea. Pictured above are Leslie Howard and Kay Francis in a scene from 'British Agent' at the Strand."

In return for lobby mention, distributor or local grocer might be persuaded to serve tea to patrons from a samovar in the lobby.

Punch Lines, Stills – They're All Here!

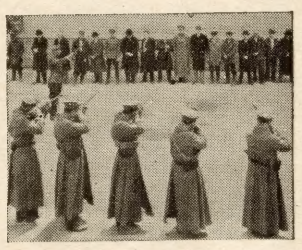
KAY FRANCIS: "You'll never know why I'm crying—that's going to be my secret forever!" (*Still* 92)

KAY FRANCIS: "Stephen, darling! Why did I strike you—when I love you so?" (*Still* 96)

KAY FRANCIS: "Thank you—I'm quite sure you saved my life." (*Still* 32)

LESLIE HOWARD: "You can't go out there!—you'll be torn to pieces!" (*Still* 111)

WILLIAM GARGAN: "Tell YOU where your sweetheart is? I'll tell you tomorrow — after your 'comrades' have shot me!" (*Still* 110)



Traitors to the Cause face the firing squad. (*Still* 68)

LESLIE HOWARD: "Trapped!—And with all this gun-powder here we'll be blown to Halifax!" (*Still* 78)

Celebrating end of the 'Reign of Terror.' (*Still* 42)

KAY FRANCIS: "With this evidence you're asking ME to kill my lover— **the man who saved my life!"** (*Still* 72)

All stills available to you at 10c each. Order from:

STILL DEPARTMENT

Warner Bros. Pictures **321 West 44th Street, N.Y.C.**

About Themselves

This essay idea may be just the thing to interest your newspaper. Publicity story explains everything. Daily follow-up stories can be written if response warrants it.

(Publicity Story)

Tell How You Made An Enemy a Friend; Many Prizes Offered

Have you ever turned an enemy into a friend? Or has someone you disliked ever made a friend out of you?

If you have, tell the ..... (newspaper) about it and win two free tickets to the ..... Theatre to see Kay Francis and Leslie Howard in First National's great drama "British Agent," suggested by R. H. Bruce Lockhart's novel.

The film story centers around a man and a woman portrayed by Leslie Howard and Kay Francis who should have hated each other, because each meant the ruin of the other's cause. Yet they loved each other with a love that was beyond the love of life, but less than their love of country.

Most hates and loves are less dramatic—but nearly every one has, at some time, had a rival in love or in business whom he wanted to dislike, but who became a friend.

It is these personal experiences that the ..... (newspaper) wants to know about. Write them in 100 words or less, and mail them to the "British Agent Contest" Editor of the ..... (newspaper) before .....

Traveler's Puzzle

Popularity of Sunday Puzzle Pages in all newspapers is reason enough for using this maze. Kids and adults alike enjoy taking a chance at it. Stress the educational angle when talking to your editor.

Mat No. 19—20c

Let's take a trip through Europe as a "British Agent." Starting at London, follow the maze until you get to Moscow. It should carry you through the 14 dots representing the major cities on the continent. Don't let the heavy black lines worry you; they're just the country borders. The first ten persons to send correct solutions to the Contest Editor of the (newspaper) will receive guest tickets to "British Agent," First National's new film success, starring Kay Francis and Leslie Howard, and coming to the Strand Theatre on.....

NOVEL 6 DAY DE-CODING CONTEST

Six days of newspaper breaks—pictures, stories, plugs! Sounds like a pipe dream, but it's plenty possible. This contest explains itself. Give 'em a still each day, and let 'em try to decipher the code message. Solution lies in taking first letter of each word in last speech. Answers may be seen under cuts, but do not appear in mats. *Order Mat No. 22—50c.*

De-coded: *You saved my life.*

First Day Caption

Love struck first when a man and a woman, whose duties made them deadly enemies, meet. (Kay Francis and Leslie Howard in First National's great drama, "British Agent" coming to the ..... Theatre on .....)

(Sample Publicity Story)

Decode "British Agent" Dialogue And Win Prizes

What did the beautiful Russian spy tell the British Agent?

It's all shown in the picture, but as you read it, it sounds like so much gibberish. Yet Leslie Howard, the "British Agent" in First National's sensational drama of that title, caught the meaning instantly.

Can you do it?

If you can, and you are one of the first five to send the correct decoded message to the Code Editor of the.....(newspaper) you will receive two tickets to the .....theatre to see Kay Francis and Leslie Howard in "British Agent," which was inspired by the world-rocking novel of R. H. Bruce Lockhart.

Tomorrow and every day for five days another code message will be illustrated. Five prizes will be awarded daily, and three grand prizes will be given for the correct decoding of the complete set of six accompanied by a 50-word suggestion for another story in which Kay Francis and Leslie Howard may be starred. The letter should give the reasons for your choice. The grand prizes are (list prizes).

De-coded: *Then the white, then the blue, and so on.*

Second Day Caption

Fate conspires to thwart the British Agent. What does he say to the Russian spy? It's all in the picture. Decode it and win a prize. (Kay Francis and Leslie Howard in a scene from "British Agent." Details of contest on page .....)

Third Day Caption

There are prizes for those who can decode the message Leslie Howard is telling Kay Francis in a scene from "British Agent" which comes to the ..... Theatre on .....

De-coded: *In celebration of Tuesday, of course.*

Fourth Day Caption

"I adore you—but I hate everything you stand for"—said Kay Francis to Leslie Howard in a thrilling scene from "British Agent." What did he answer? Those who can decode the message can win valuable prizes.

De-coded: *By kissing me.*

Fifth Day Caption

Ordered to kill her lover, Kay Francis hears the head of the dread secret police say ..... What did he say? There are prizes awaiting those who can decode the cryptic message she received in the drama of the season "British Agent" which opens at the ..... on .....

De-coded: *It is!*

Sixth Day Caption

Clasped in the arms of the beautiful Russian spy, the British Agent awaited death, cheered by a word. What was that word? It's written in the code message in the picture. Can you decode it and win valuable prize. This is the last of a series of six secret messages.

De-coded: *Darling!*

exploitation

GUIDE TO THREE NATIONAL TIEUPS

1. Mojud Hosiery
2. Studio Styles
3. Modern Screen

Each a real showmanship tie-up ready for cooperation with local dealers. Follow thru—

MOJUD HOSIERY

Supplying:

9″ x 2 column newspaper ads (illustrated).

11″ x 14″ display card in 2 colors.

Available upon request thru Mojud dealers.

For Additional Information write:

MOCK, JUDSON, VOEHRINGER COMPANY

36-20 33rd STREET

Long Island City, N. Y.

STUDIO STYLES

Stills BA 46, BA 58, BA 90, BA 111. 10c Each, *Order from Editor, Merchandising Plan.*

Attire designed by Orry-Kelly and worn by Kay Francis in "British Agent."

SUPPLYING: Newspaper ad mats; and 9″ x 12″ photo displays.

Contact: Mr. A. J. SANVILLE

STUDIO STYLES, Inc.

530 Seventh Ave., New York, N. Y.

MODERN SCREEN

The October issue of *Modern Screen Magazine*, on sale at all newsstands September 1, features a story concerning Leslie Howard which can serve as the basis of another country-covering chain store tie-up. Managers of all Kress, Kresge, Grant, McLellan, McCrory, Murphy and Grand-Silver stores have been instructed to cooperate on window and lobby displays. See local managers or write—

Miss PEARL HONIG, Dell Publications,

149 Madison Avenue New York City

Fo W COST DGET PLANS

S' cou cont Fra Foll more able

Suggested by

WMEN'S ROUND TABLE

r The $15 Budget*

window cards	$ 6.00
11x14 lobby photos	.75
heralds	3.00
up stills	1.50
heet	2.00
for sheet	.40
Co heet	.15
prints et window cards	.40
cis'. C tills	.80
by whi	
their lips.	$15.00

Sell flor $25 Budget*

ging a Kay

bouquet. ds	$ 6.60
Fashion idea	6.00
Contest for	6.00
salesgirl in to	1.50
Have local stores	1.60
cate clothes to	.75
Francis.	

Vagabond Photographer snaps best-dressed women, photos reprinted in cooperating newspaper or displayed in lobby. Prizes to those identified in photos.

Hairdress show in lobby given by local beauty shop, featuring the "Kay Francis Coiffure." Order stills K.F. 365 and 389.

3 Contest Ideas

1. Best essays of 100 words or less on "How to Prevent Future Revolutions."
2. Best list of "Ten Most Famous Statesman dead or living."
3. Longest list of English-speaking countries, colonies, dominions, islands, etc.

Future History

Cooperating newspaper asks for best articles on what the public thinks the European situation will be a year from today. Articles limited to 200 words, with passes for the best ten. Same stunt can be used by the inquiring reporter or photographer.

Russian Display

Make a lobby or window display of Russian articles, which may be borrowed from individuals, dealers, or museums. Include old prints, pages from Russian papers, firearms, samovars, icons, garments, whips, pictures, books, balalaikas and other musical implements, dolls, and cooking utensils.

Stills of scenes from the play and the stars should be mounted as the centre of the display.

Headline Display

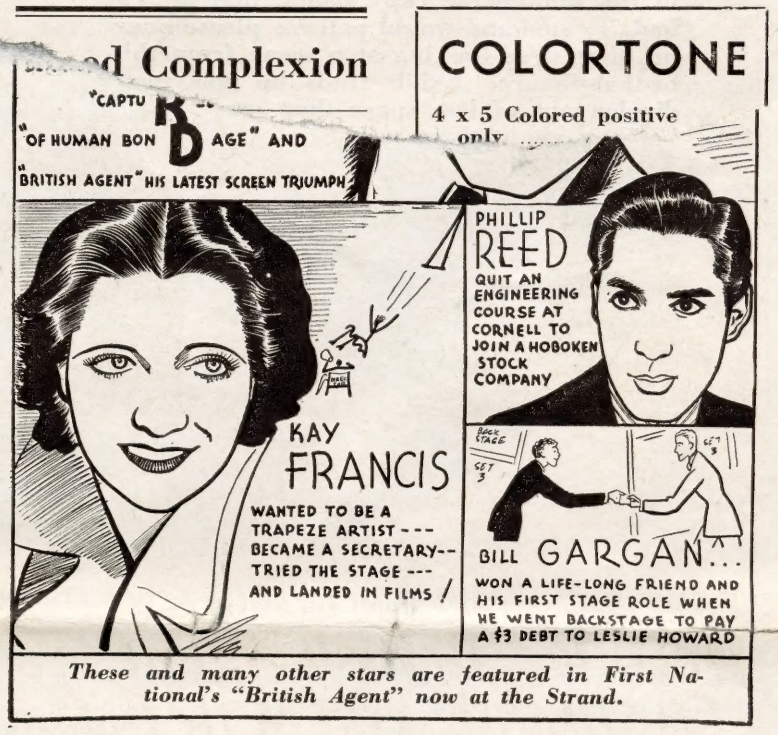
Watch for news breaks on European political developments, threats of war, revolutions, etc. Blow up the headlines and use in lobby—copy angle being "See the thrilling world-rocking events in "British Agent" which helped make important news headlines."

"Classified Ad" Tie-Up

Layout and copy below shows how you can tie-up with newspaper's "Classified" column for free display space. (Still No. B. A. Pub. A27—from Merchandising Plan Editor).

. . . . . AND THEY FOUND THE APARTMENT THEY WANTED!

That's the happy ending to the story of this young couple. They looked in the Journal's "Classified" columns. Photo was especially posed by Kay Francis and Leslie Howard, co-starred in "British Agent" now playing at the Strand Theatre.



These and many other stars are featured in First National's "British Agent" now at the Strand.

Mat No. 18—20c

(Note: These items may also be used for local movie columns or as short program squibs.)

YOUR CAMPAIGN STARTS *when the* FICTIONIZATION BEGINS!

Swell reading . . . the 10 day serial story . . . and a swell advance build-up for your showing. Get it started early enough and you'll get 'em interested to see the picture!

For advance display newspaper announcements, pick up copy and illustration from the ad section.

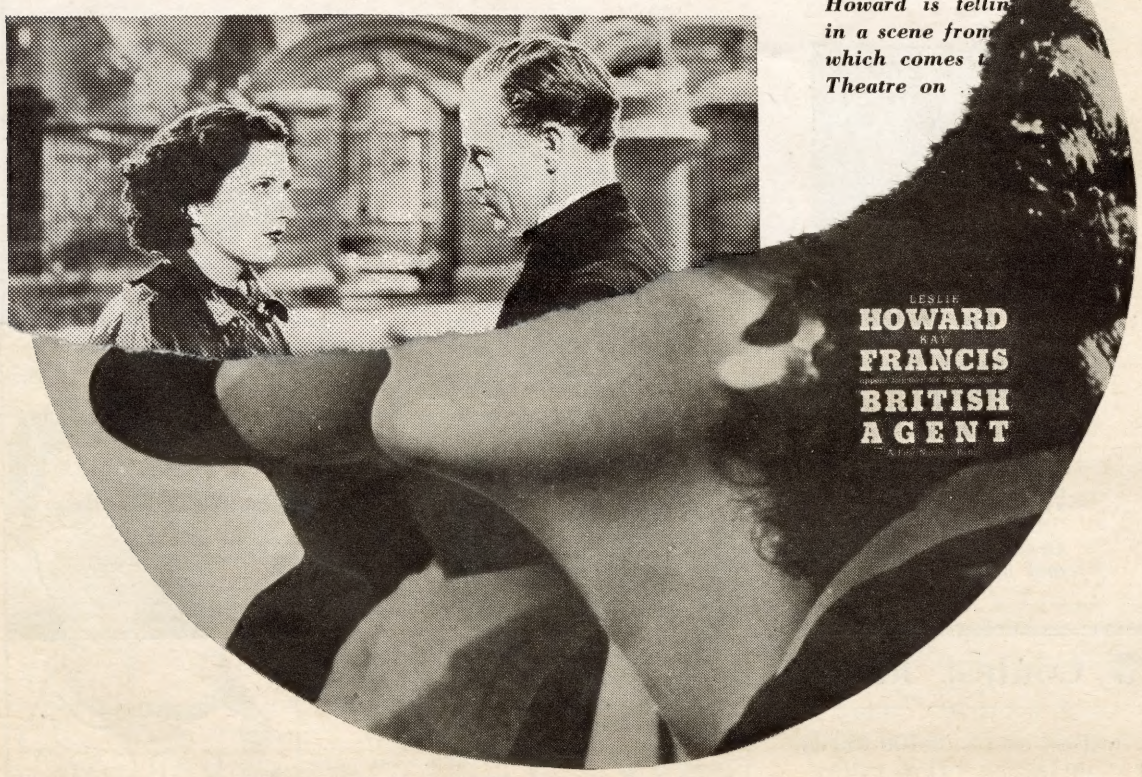
Complete Fictionization Begins On Page 18. Send For Mats Right Now! Price $1.00 — Order from: Editor, Merchandising Plan

NOVEL 6 DAY DE-C[illegible]Y

Six days of newspaper breaks—pictures, stories, plugs! Sounds like a pipe dream, but it's plenty possible. This contest explains itself. Give 'em a still each day, and let 'em try to decipher the code message. Solution lies in taking first letter of each word in last speech. Answers may be seen under cuts, but do not appear in mats. *Order Mat No. 22—50c.*

Third Day Ca[illegible]

There are prizes for [illegible] can decode the m[illegible] Howard is tellin[illegible] in a scene from [illegible] which comes t[illegible] Theatre on [illegible]



This type of photographic 40″ display, first offered on "Dr. Monica," has been hailed by exhibitors everywhere as 'a swell buy.' This time Kay Francis and Leslie Howard profiles are artistically set up on strong, varnished board to serve a variety of uses on marquee, front or in lobby. Available in one color, on pink, green, or blue stock. Specially priced at $3.75.

Also available gorgeously colored by hand in unique natural colors, with purple and blue predominant. Priced at $5.25.

28x42 LOBBY BLOWUPS

These 28″ x 42″ lobby blowups, illustrated at left, are on heavy varnished stock, available for display in lobby or front. Easel-backed if desired. Prices are:

In Full Colors: 3 for $10 or $3.50 each.

In Black and White: 3 for $6.00 or $2.25 each

Both accessories available directly from:

NATIONAL STUDIOS, Inc.

226 WEST 56th STREET NEW YORK CITY

ANOTHER WARNER SERVICE

You'll find the "British Agent" trailer copy in the advertising section. Smart showmen have been taking advantage of this service. They're using the copy in building their advance ad campaigns. And they're using the trailer to sell the picture!

AD TRICKS

that made the papers!

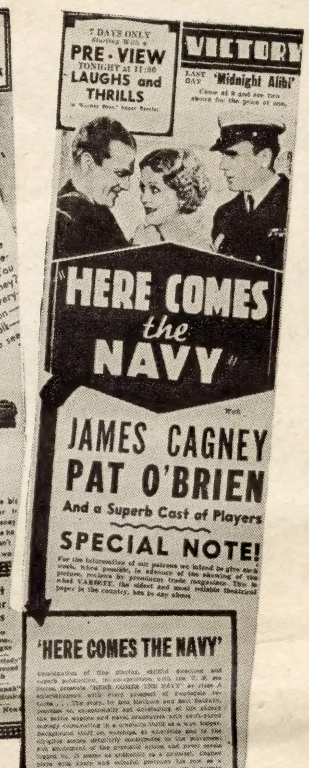
Like magic! . . . they became an innovation in theatre advertising. It's easy! Here's how . . .

TRICK No. 1:

by BILL KEYES, Manager
VICTORY THEATRE, Dayton, Ohio

TRADE REVIEWS* QUOTED IN ADS

Idea went across so big that local papers wrote it up.



ONE PAPER SAID:

"Quoting Variety, the Billboard, the Hollywood Reporter or other reliable cinema journals will be setting forth a more honest and faithful opinion."

ANOTHER SAID:

"Keyes does not expect this innovation will be a boosting agent for the Victory pictures. He is introducing it because he thinks the public is entitled to know in what light this theatre's attractions are viewed by professional reviewers."

**Trade Reviews On "British Agent" are made to order for this stunt. Turn to page 3 for your copy.*

TRICK No. 2:

by ROY ROWE, Manager
WARNER THEATRE, Pittsburgh, Pa.

SCENE FROM PICTURE USED AS ILLUSTRATION IN DEALER TIE-UP AD

It's not altogether a new stunt, but it's worth repeating to get that highly valuable free dealer space. Go over the stills again and pick those that will get you the breaks for this show.

Now YOU Try Them!

exploitation

Cross-Word Puzzle

Mat above and 1-column solution available. Order Mat No. 15—30c

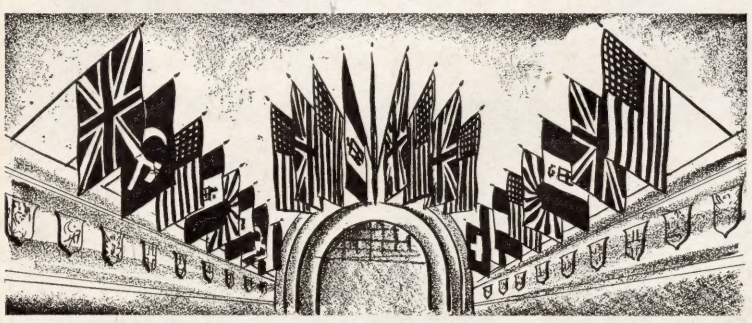
ACROSS

1. *Two-word title of picture* ..... BRITISH AGENT
13. *A decade* ..... TEN
14. *Silent, slang* ..... MUM
15. *Fifth letter of the alphabet* ..... E
16. *Neuter pronoun* ..... IT
18. *Motion* ..... ACTION
21. *Printer's measure* ..... EM
22. *Jutting rock* ..... TOR
24. *Sound of escaping steam* ..... HISS
25. *A fold in cloth* ..... LAP
26. *Hawaiian pits for roasting meat* ..... IMUS
27. *Ballot* ..... VOTE
28. *Wormlike letter* ..... S
29. *AS* ..... SO
30. *Atop* ..... ON
31. *Letter that follows Q* ..... R
32. *Eighth letter* ..... H
33. *Yes in Spanish* ..... SI
34. *Kind of fish* ..... ID
35. *Initial letter of alphabet* ..... A
36. *A Spring month* ..... APRIL
38. *Fate* ..... DOOM
40. *Thibetan gazelle* ..... GOA
41. *Clew* ..... HINT
45. *Was before marriage* ..... NEE
46. *And in Latin* ..... ET
47. *River in north-west Mexico* ..... SONORA
49. *Royal Navy* ..... RN
50. *Letter preceding O* ..... N
51. *Object in view* ..... AIM
52. *Wing* ..... ALA
54. *Letter following S* ..... T
55. *Peculiar natures of people* .....

DOWN

1. *Two-worded title of film* ..... BRITISH AGENT
2. *Letter preceding S* ..... R
3. *Neuter pronoun* ..... IT
4. *A beverage* ..... TEA
5. *Part of a foot* ..... INCH
6. *Letter following R* ..... S
7. *Letter preceding I* ..... H
8. *Andy's partner* ..... AMOS
9. *Firearm* ..... GUN
10. *Printer's measure* ..... EM
11. *Letter following L* ..... M
12. *Letter following S* ..... T
17. *Man's shortened name* ..... TOM
19. *Note of the scale* ..... TI
20. *Exists* ..... IS
21. *Consume* ..... EAT
23. *Country of the Soviet* ..... RUSSIA
25. *World's largest city* ..... LONDON
26½. *Earth* ..... SOIL
27. *Useless* ..... VOID
37. *Decay* ..... ROT
39. *Over, poetic* ..... OER
41. *Residence* ..... HOME
42. *Not out* ..... IN
43. *Negative* ..... NO
44. *Streetcar, British* ..... TRAM
47. *Slight drink* ..... SIP
48. *Beverage* ..... ALE
51. *Part of to be* ..... AM
53. *Indefinite article* ..... AN

Colorful Flag Display



Why not a flag display in your lobby or over your marquee? Here's how it would look!

Say It With Banners!

KAY FRANCIS LESLIE HOWARD
appear together for the first time in
"BRITISH AGENT"
A First National Picture

KAY FRANCIS
LESLIE HOWARD
appear together for the first time in
"BRITISH AGENT"
A First National Picture

BANNER (above)—For ends of marquee or instead of swinging signs under marquee. Canvas with stencilled lettering, 6 feet long—36 inches deep. $2.40 each. On real satin—$3.35 each.

BURGEE (right)—Two colors on fine duck. 20 x 30 inches—40 cents each.

KAY FRANCIS · LESLIE HOWARD
APPEAR TOGETHER FOR THE FIRST TIME IN
"BRITISH AGENT"
• • • A First National Picture • • •

SEND MARQUEE MEASUREMENTS FOR RENTAL QUOTATION.

VALANCE—Order to fit your marquee. 3 colors with lettering sewn on fine duck—$1.20 per yard. 2 colors on silkolene—$1.70 per yard.

Order from M. MAGEE & SONS
140 FULTON STREET NEW YORK CITY

LOW COST BUDGET PLANS

Suggested by
SHOWMEN'S ROUND TABLE

For The $15 Budget*

100 window cards	$ 6.00
1 set 11x14 lobby photos	.75
1,000 heralds	3.00
18 tie up stills	1.50
1 24-sheet	2.00
1 three sheet	.40
1 one sheet	.15
10 midget window cards	.40
8 scene stills	.80
	$15.00

For The $25 Budget*

120 window cards	$ 6.60
2,000 heralds	6.00
Three 24-sheets	6.00
18 tie up stills	1.50
4 three sheets	1.60
1 six sheet for cutout	.75
1 set 11x14 lobby displays	.75
20 midget window cards	.80
10 scene stills	1.00
	$25.00

For The $50 Budget*

Six 24-sheets	$12.00
200 window cards	11.00
5,000 heralds	13.75
18 tie up stills	1.50
15 three sheets	6.00
2 six sheets for cutout	1.50
10 one sheets	1.50
17 scene stills	1.70
25 midget window cards	1.00
	$50.00

** Substitute items which you know to be better suited to your locality.*

"Classified Ad" Tie-Up

Layout and copy below shows how you can tie-up with newspaper's "Classified" column for free display space. (Still No. B. A. Pub. A27—from Merchandising Plan Editor).

. . . . . AND THEY FOUND THE APARTMENT THEY WANTED!

That's the happy ending to the story of this young couple. They looked in the Journal's "Classified" columns. Photo was especially posed by Kay Francis and Leslie Howard, co-starred in "British Agent" now playing at the Strand Theatre.

Co-ed Complexion

Kay Francis has been voted as having the loveliest complexion in Hollywood. Through a newspaper contest, find the woman in town who has the most beautiful complexion. Drug store can be tied-in to award prizes in return for resultant publicity.

COLORTONE

4 x 5 Colored positive only	$2.00
—Set (pos. and neg.)	3.00
3¼ x 4 Colored positive only	1.50
—Set (pos. and neg.)	2.25

Order by Number N-895

National Studios, Inc.
226 West 56th Street
New York, N. Y.

NOVEL 3-FOLD HERALD

Another attractive herald from Warner's to help sell your show. In four brilliant colors, it opens by three separate folds to special size 6¼″ deep, 12″ wide.

PRICE: 1 M to 5 M — $3.00 per M;
Over 5 M — $2.75 per M;

Ask for a sample at your exchange.

SHOWMAN'S CORNER

GAG NEWSPAPER ADS GET FANS' ATTENTION Epes Sargent reports a manager who is having plenty of fun with his newspaper ads. He's taking up a good part of his newspaper space with gags, and he finds that they get far more attention to his space every day to see what he's up to on that particular show. For instance, on one attraction he sawed a four-column cut in half, ran part of it one day with a note that the balance of it would be printed the next day. He did it, too, and many people saved the first half to see how it would match up. Another time he ran a tint block in place of a cut, chiseling a hole in the middle for copy saying that his cut hadn't come and would patrons please imagine they were looking at a scene from this-or-that-picture. Exhib finds he gets more display out of less space than ever before. He uses about three gag ads a week—some fun for everybody!

—Lined up your Vitaphone shorts?—

OMAHA LANDS WITH NEW FINGERPRINT IDEA Omaha's World Theatre circularized their mailing list recently with a novel letter, headed by a fingerprint. Immediately below that was typed the patron's name, carrying into statement that analysis of his or her fingerprints showed a keen appreciation of motion picture production. From that point, it was a cinch to work in the plug for the theatre's double feature bill. Letter was in simple typewritten form, designed to catch reader's attention, and hold it until he had finished reading the letter. Manager didn't neglect to mention his cooling system, either!

—Start playing the trailer now!—

MALONEY'S LOST SHOE A HIT WITH PATRONS It was pulled on "Catherine the Great," but H. H. Maloney's stunt, used in the State Theatre, Providence, R. I., could work on any show, anywhere. Three times daily, a white slipper was slipped under some orchestra seat. Then a trailer was shown, announcing that Catherine's royal footwear had been lost, and requesting patrons to look for it. The finder was awarded a pair of new shoes which Maloney had promoted from one of his stores. House lights were up during the search.

—Tell us about your stunt—

EICHENBERG LANDS 2-WAY CO-OP PAGE Located in the tough newspaper town of Colorado Springs, Manager A. H. Eichenberg, (we learn from the M. P. Herald's Manager's Round Table) pulled a fast one on everybody by landing a double-barrelled co-op page. We use double-barreled advisedly, because it not alone served as a co-op but was a contest, too. Twenty-six two-column ads of equal size were printed, each one containing only the merchant's phone number and slogan. Guest tickets were given to the readers sending in correct list of merchants' names. Theatre's break? Only a four-column display on top of the page, extra stories and art work all over the paper.

—Have you cleaned the dark corners lately?—

BOSTON USES RUBBER MAT FOR "BAR" PLUG Ed Harrison who holds forth with the Boston contingent of the M. & P. circuit, used this stunt on "Wonder Bar," and passes it on for what it's worth to you. Ed took the heavy rubber runner he uses when it rains, and printed the picture's title on it. It was easy to do—he merely placed compo-board cut-out letters on the mat and sprayed paint around them from an ordinary flit-gun. He used the back of the mat so that the front would be available when stormy weather came around again. Use it as often as you like, too.

SEND FOR THESE

18 DEALER TIE-UP STILLS

Complete Set For $1.50 or 10c Each

On Order to Editor, Merchandising Plan

for radio audiences

Sell them this way—right in their own homes. Radio station's staff players or local acting group can do the parts. Material is smart and fast—the kind that makes an interesting 15 minute program.

THREE CHARACTERS

STEPHEN LOCKE (Leslie Howard): Young Englishman in Moscow during the Revolution—loves Elena, a Russian girl.

ELENA (Kay Francis): Zealous Revolutionist, who loves Locke but loves her country more.

PAVLOV (Irving Pichel): Revolutionist, formerly the accepted lover of Elena.

Regular Station Announcement followed by

ANNOUNCER: By special arrangement with Manager ..... of the ..... Theatre we offer for your entertainment, flashes of the dramatic action of "British Agent," the First National production, which opens a local engagement here ..... next — starring Leslie Howard and Kay Francis. The exciting picture was inspired by the R. H. Bruce Lockhart story. The hero and heroine are purely fictitious characters. Mr. (narrator) will briefly summarize the situation at the opening of the sketch.

NARRATOR: Stephen Locke, an Englishman, — and Elena, a revolutionist, — love each other desperately — but love the opposite causes to which they have dedicated their lives, much more.

The tedium of his weeks of enforced waiting at the Embassy is broken by visits to a gypsy cafe. (*Begin gypsy music —violin and other stringed instruments—to go through scene.*) It is there that he meets Elena.

ELENA: Ah, again, my Englishman!

LOCKE: (evidently pleased) And the lady of the garden!

ELENA: The garden, yes, and you standing there in the snow—all for a girl you'd never seen before. Tell me, did you catch cold?

LOCKE: I sneezed once and then decided against it.

ELENA: Good.

LOCKE: (trying to be casual) With your revolution going on, I didn't know when I'd get my handkerchiefs back from the laundry! (both laugh)

ELENA: I thought you'd gone back to England with the others.

LOCKE: They went in such a hurry they forgot all about me and my old umbrella. Sit down, won't you.

ELENA: There are the others . . . Comrade Pavlov and . . .

LOCKE: They would think we were frightfully impolite . . . wouldn't they?

ELENA: I'm afraid so. I must go back to them, really.

LOCKE: I suppose you must . . . but . . . before you go . . . one glass of wine? In celebration of . . . (thinking)

ELENA: In celebration of . . .

LOCKE: What is today?

ELENA: Tuesday.

LOCKE: (as if it's a brilliant thought) In celebration of Tuesday, of course!

ELENA: (as with lifted glass) I drink to Tuesday! (clink of glasses)

LOCKE: To Tuesday!

ELENA: (in furtive tone) Do you come here . . . often?

LOCKE Every night. I sit in the Embassy all day . . . here all night.

ELENA: But . . . but haven't you anything to do?

LOCKE Not a blessed thing . . . sitting for the last month watching you negotiating for a separate peace . . .

ELENA: What would you want us to do?

LOCKE: Just keep right on fighting.

ELENA: (with contempt) At least I keep right on fighting for my people.

LOCKE: (Bitterly) I know you do . . . and I . . .

ELENA: I didn't mean it that way . . .

LOCKE: Of course you didn't. Forgive me. I've been vigorously doing nothing for so long, it's getting on my nerves . . . (suddenly) Let's get out of here and get some air.

ELENA: I'd like to, but . . .

LOCKE: (sighing) Yes, I know.

ELENA: (recklessly) Oh, let's go! Come! Let them think what they want to think! . . . Hurry! . . . (*Door opens and shuts . . . sound of the gypsy music grows fainter*)

LOCKE: Is it always snowing here . . . ?

ELENA: Ah, you should see it in the Spring . . .

LOCKE: When Spring comes . . . we may be . . . Which of those eight sleighs is yours?

ELENA: None of them . . .

LOCKE: Come let's get in the red one . . . (faint tinkle of sleigh bells)

ELENA: To sit and talk, you mean?

LOCKE: No, to ride! I've been sitting for the last three months!

ELENA: (laughing) Are you mad?

LOCKE: No . . . what difference does it make who owns the sleigh! Everything belongs to everybody here, doesn't it?

ELENA: Can't we talk about something else?

LOCKE: Surely we can. Get in . . . that's it . . . (bells jingling more clearly) I'll tuck the robes around you, like this! Now we're off . . . . . (jingling more swift) What shall we talk about . . . moonlight?

ELENA: No.

LOCKE Stars?

ELENA: No.

LOCKE Us?

ELENA: No.

LOCKE: (with gay finality) YES!—about you—

ELENA: (coyly) What about 'me' . . . ?

LOCKE: Your eyes . . . they are very beautiful . . . Your lips . . . your lips are . . . (pause) I don't suppose I should have done that, Elena . . . I . . .

ELENA: Where are we going?

LOCKE: (laughing) Getting farther away from it!

ELENA: From what? (laughing just a little, softly) Where are we going?

LOCKE: Farther . . . and farther . . . and farther . . . (the words and the sounds of the bells grow fainter fading into voice of narrator)

NARRATOR: Stephen Locke has personally promised the Soviet things, with which his own government does not agree. Pavlov, Elena's former lover, jealous and mistrustful of Locke has set detectives on his trail. Elena fearing for his safety comes to him in the night.

ELENA: (off, eagerly) Stephen . . .

LOCKE: Elena, you shouldn't have come here — that stupid Cheka is watching me—they may suspect you.

ELENA: I had to come! I wanted to tell you, rather than have you humiliated by learning it from them.

LOCKE: What are you talking about?

ELENA: Troops landed at Archangel this afternoon.

LOCKE: (triumphantly) That —that's the answer to my telegram! I've won!!!

ELENA: No, Stephen . . . you've lost.

LOCKE: What do you mean?

ELENA: They've come to fight against us.

LOCKE: (denying it to himself) They couldn't do that—I promised—there's some mistake.

ELENA: It's true . . . I saw the official telegram.

LOCKE: (suddenly sobering) Then . . . then . . .

ELENA: Betrayed you . . .

LOCKE: (hotly) No . . .no . . . I knew the promises I made were lies. I just wanted to delay the separate peace, that's all.

ELENA: I tried to make you admit that, the day you sent the wire.

LOCKE: You'd better go now . . . you'll get in trouble being here.

ELENA: You . . . you shan't see me again, Stephen.

LOCKE: (startled) Not see you?

ELENA: The government is moving to Moscow . . . naturally, I go with it . . . We shan't see each other again, Stephen, even in Moscow.

LOCKE: So you think more of this red ideal than you do of me?

ELENA: Yes.

LOCKE: (sadly) Well . . .

ELENA: And I worship you, —I adore you!—Too much to suffer the hatred of everything for which you stand. That's agony, Stephen—the pain of it would kill the most beautiful thing I'll ever know . . . our love. I want it to live, Stephen . . . don't . . . see me again . . .

LOCKE: Good bye . . . Elena . . . (far-off bells chime slowly.)

NARRATOR: Mutiny breaks out in the Bolshevik ranks. Suspicion fall on Stephen Locke. The fact that he has been seen with Elena makes her former lover Pavlov suspect her loyalty. He orders her to come to his office. Pavlov smiles a little sardonically on seeing Elena—

PAVLOV: Comrade Elena.

ELENA: (wearily) You sent for me.

PAVLOV: (softly) I haven't seen you for a long time.

ELENA: (a little curtly) I've been busy.

PAVLOV: (ironically) Thank you. Cigarette?

ELENA: No.

PAVLOV: Thank you for not telling the truth and saying it was because you no longer wanted to see me.

ELENA: (gently) If it's true, I can't help it, Sergei.

PAVLOV: I know that . . . and it makes it very difficult for me to ask what I must ask of you. (pause)

ELENA: (faintly) Well?

PAVLOV: (in hard tone) This Englishman—Locke . . . Ah, you start, I see . . .

ELENA: I . . .

PAVLOV: Locke, apart from being a man of whom I am very jealous—is, we have good reason to believe, the central figure in the White revolt against the Soviet.

ELENA: (grimly) Why are you so sure of that?

PAVLOV: At any rate he is being credited with it.

ELENA: And you want a scapegoat.

PAVLOV: We must have sufficient evidence to arrest him.

ELENA: (coldly) What do you want me to do?

PAVLOV: Obtain that evidence. If he is arrested now, he will only be deported—later he will be shot. You see—you will be saving his life. (pause)

ELENA: (steeling herself) Is that an order?

PAVLOV: It is.

ELENA: I have no choice, then.

PAVLOV: You are familiar enough with his habits to present yourself to a certain Lettish officer named Zvobodu. Ask for a promissory note on London. Your knowledge of Locke and the existence of the note should be enough to convince Zvobodu that you are one of his agents—so that he'll turn the evidence over to you.

ELENA: (slowly) I hope it won't be, but if it is . . . . you'll have it.

PAVLOV: (with suggestion of eagerness) Tonight?

ELENA: (hollowly) Tomorrow morning . . .

PAVLOV: (remembering their own past) I'm sorry, Elena . . .

ELENA: (off . . . in dead tones) Why . . . say that? (door closes heavily)

NARRATOR: Stephen Locke knows that his part in the counter-revolution is known and that he is being trailed. He is in his apartment alone when Elena slips in.

ELENA: Stephen—

LOCKE: Elena! . . . I'm glad you came. I wanted you to be here.

ELENA: Don't say that . . . don't!

LOCKE: It's true . . . everything else has gone to pieces. You're the only thing that's left to me . . .

ELENA: (tortured by his words) Stop, Stephen . . . you don't know what you're saying.

LOCKE: Why Should I try to deceive myself? I've made a mess of everything.

ELENA: (stalling) But I heard today that someone from the Foreign office has been sent to support you. . .

LOCKE: Support me? Replace me, you mean . . . and they haven't even let me know. Did you come here to tell me this?

ELENA: No. . . I . . . Oh, Stephen, if you could only understand that a woman can love a man, yet fight against him . . .

LOCKE: (puzzled) What do you mean . . . Elena . . .

ELENA: You've always put country before everything, haven't you?

LOCKE: Go on.

ELENA: This morning I pretended to be your agent.

LOCKE: (scarcely above a whisper) Go on.

ELENA: The Cheka wanted evidence on which to arrest you.

LOCKE: (voice suddenly cold) And you volunteered to get it.

ELENA: (desperately) They told me if you are arrested now that you'd only be deported . . . but that later . . . you'd be . . .

LOCKE: Shot! I see. Well?

ELENA: There's a man named Zvobodu to whom you gave a promisory note . . . I . . . oh, forgive me, Stephen . . . understand me . . . I persuaded him to let me have it. (eagerly) Don't you see it was to save your life as well as . . .

LOCKE: Have you given this evidence to the Cheka?

ELENA: Not yet.

LOCKE: (icily) A pity, because now you have lost your chance. You have been very clever, Elena, but you are going to be cheated of the praise that was coming to you. You wanted it both ways, didn't you . . . the gratitude of the State and my admiration for a patriotism that made you strong enough to betray someone you pretended to love. (hard tones) Well, it isn't going to work out that way. (sound of key turning)

ELENA: Why do you . . . lock the door?

LOCKE: (ignoring her question) My country may have no further use for me . . . but I'm not cashing in without a struggle . . . (pause) I'm sorry to upset your plans with the Cheka, but the inside of a prison doesn't appeal to me. So you are staying here, for as long as it suits me to keep you.

ELENA: (in hushed voice) And if I said that I wanted to stay?

LOCKE: (huskily) For how long? . . . For . . . life?

ELENA: As long as it suits you . . . to keep me. . .

LOCKE: (incredulously) You'd give up everything?

ELENA: If you would.

LOCKE: I? I'm out of the game. That's easy. But with you, it's different. Elena, we could leave here . . . together.

ELENA: (playing with the word) Together! I wouldn't have believed 'together' could be the loveliest word in the world.

LOCKE: Oh, Elena . . . Elena . . . We'll drink to the "loveliest word."

ELENA: Together! (click of glasses)

LOCKE: Goodbye!

ELENA: No . . . not . . . not that . . . we'll drink to our being together!

LOCKE: To us, then — (they drink) . . . and to the kindly fate that does for a man when he believes that all that's worthwhile has ended!

ELENA: (dreamily) When truly it has only begun!

LOCKE: (lost in the dream of it) One day we'll have a house . . . and in the mornings, when the world's waking up, we'll go out through the wet grass and see the motherly old Downs heaving themselves out of the mist. There will be no more rumble of guns from the Western Front but only . . . (sound, off, of machine guns — window-glass crashes — voices shouting — commotion fades into narrator's voice.)

NARRATOR: And this, ladies and gentlemen, is only a hint of the thrilling action of "British Agent" which comes to the ..... Theatre ..... next. Until then good night and good luck.

THE END

PUBLICITY ON
Kay Francis

"Kay Francis and Leslie Howard come thru with grand performances" —*Hollywood Reporter*

Role In 'British Agent' Her Hardest, Says Kay Francis

While her present role in "British Agent," First National Productions' gigantic feature which comes to the..... Theatre on....., is of a Russian girl, Kay Francis insists that the part is as familiar to her as any American girl character she ever portrayed.

In "British Agent," Elena is a young aristocrat who has been converted to Bolshevism and like all converts is almost fanatical in following her new Cause. A wild and passionate devotion to the Soviet suddenly conflicts with her love for a young Englishman, played by Leslie Howard.

Kay denies that women everywhere are the same when they are in love. "Custom and environment," she says, "affect a woman's emotions as much as they affect her actions.

"Elena, the Russian girl, does many things that an American girl would do under the same conditions. That is why she is so interesting and also why Elena is the most difficult role I ever played."

"British Agent" is a powerful love drama starring Leslie Howard and Kay Francis. It is inspired by R. H. Bruce Lockhart's stirring novel of the Russian Revolution.

In the supporting cast are William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Ivan Simpson and many other talented players. Michael Curtiz directed the picture.

Beauty of Beauties

Mat No. 7—20c

Kay Francis

Born in Oklahoma City, but when four years old her mother, Katherine Clinton, an actress, placed her in a private school at Ossining, New York. Later she entered Cathedral School in Garden City. She studied secretarial work and became social secretary to Mrs. W. K. Vanderbilt.

After a tour of Europe, she decided to go on the stage, first appearing in a modern version of "Hamlet." She later appeared in Broadway in "Venue," "Crime" and "Elmer The Great," among other productions.

Her first picture work was in "Gentlemen of the Press." Her success was instantaneous and she was given a picture contract. Her recent pictures include "Dr. Monica," "Wonder Bar," and her current feature, "British Agent," which comes to the ..... Theatre on .....

Kay Francis Drives Same Flivver She Drove 3 Years Ago

When Kay Francis, who has the leading feminine role in the Warner Bros. production of "British Agent," now showing at the.....Theatre, first appeared on the Warner Bros. lot about three years ago, she was driving an old flivver. Today she comes to work in the same car.

This is not so much a matter of thrift as it is symbolic of Kay Francis' outlook. She cannot understand why anyone should consider it strange for a big star, who could afford a flock of foreign cars, to be satisfied with a modest little chugger.

"The purpose of a car," she said, "is to take me to work and back quickly. A car that would do any more than that would either be an extravagance or a pose. If I wanted a show window for myself, I would hire one and get it over with. I certainly wouldn't want it on wheels."

"British Agent" is a smashing love drama set in the cataclysmic days of the Russian Revolution, inspired by the novel of R. H. Bruce Lockhart.

Leslie Howard and Kay Francis have the stellar roles, the cast including William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Ivan Simpson and hundreds of others. Michael Curtiz directed from the screen play by Laird Doyle.

Kay Francis Again Plays Exotic Role of a Russian

Feminine Star In "British Agent" First Enacted Type Five Years Ago

WITH Kay Francis in the role of a beautiful Russian girl in "British Agent," the First National production which comes to the ..... Theatre on ....., Hollywood history again repeats itself.

Five years ago, she made her first picture on the Warner Bros. lot in a picture called "The Notorious Affair" for which she was borrowed from another studio. In this she played a Russian girl of the same general type as her present role with Leslie Howard in "British Agent."

Miss Francis has always had a leaning toward foreign characterizations and in at least three of them has scored a notable success. She was Tanya, a Russian Girl in "Mandalay"; Madame Colet, a French girl in "Trouble in Paradise"; and a Serbian charmer in "Storm at Daybreak." The part in "Mandalay," which she made under her current contract, was considered by many one of her finest performances.

In "British Agent," she is Elena, the sweetheart of the hero. In this, she is much more than a mere romantic interest, since most of the complications are the direct result of her machinations.

Elena, rabidly attached to the cause of freedom, is beautiful, cultured and from a family that once enjoyed the favor of the Romanoffs. She believes, however, that the only hope for her people is to throw off the yoke of Czarism. She dedicates her life to the cause. She sacrifices everything in her devotion to the revolutionary leaders. When love for the "British Agent" enters into her scheme of life, she accepts it because she cannot help herself, but she never lowers the banner she is carrying for her countrymen.

To her lover, England comes first; to her Russia. Both are therefore enemies, even in each other's arms.

Against the background of crashing forces re-shaping the face of the earth, their own drama is joined with the greater concerns of Destiny. Elena plays a part that makes her the center of the British Agent's difficulties.

Having played and studied Russian women before, Kay Francis brings a fine understanding to the role of Elena. To make the role entirely convincing, she must call upon all the beauty, allure and ability that made her a star.

The cast of "British Agent" is fast company even for such players as Leslie Howard and Kay Francis. Among the featured ones are Irving Pichel, Walter Byron, William Gargan, Ivan Simpson, J. Carroll Naish, Paul Porcasi, Halliwell Hobbes, Doris Lloyd, Gregory Gaye and Alphonse Ethier.

The picture was inspired by the best selling novel by the internationally famous author, R. H. Bruce Lockhart.

Kay Francis Kissed Often In New Film

Kay Francis is kissed oftener in "British Agent," the First National production which comes to the ..... Theatre on ....., than in any of the many romances she has played. Eleven times, the lucky hero, enacted by Leslie Howard, reaps the honeyed reward of the successful lover.

Kay Francis

Lovely screen star portraying Elena, fanatical Russian patriot in "British Agent," First National's sensational film. Miss Francis co-stars with Leslie Howard in this picture, now playing at the Strand.

Mat No. 3—10c

Passionate Love Drama Dominates 'British Agent'

R. H. Bruce Lockhart's Book Went Through 33 Editions As Best Seller

IT has always been a maxim of the theatre that "a good bill has something on it for everybody."

This is but another way of saying that successful entertainment must have a general, rather than a limited appeal.

"British Agent," the First National production now showing at the ..... Theatre, was inspired by R. H. Bruce Lockhart's novel that went through thirty-three editions in England and America.

Lockhart's life during the Russian Revolution was a spirited admixture of the very elements of human interest; dangerous adventure, romance, intrigue, suspense and a dramatic background of devastation and death. It may appear strange that Michael Curtiz, who directed the screen version with Kay Francis and Leslie Howard, should find the love story development the most difficult part of his task.

Briefly, Stephen Locke, a young adventurer, is bending every effort to prevent the Soviet from declaring a separate peace with Germany. If he fails, it means that Germany can withdraw her troops from the Russian front and throw them into the offensive on the Western Front. This would be disastrous for the Allies.

Stephen is in love with Elena, a young Russian girl who serves the leader of the Soviet with a fanatical fervor.

The conflict between their love and their political ideals is inescapable drama.

"Even the struggle of a whole world against annihilation," said Curtiz, "does not move an audience as deeply as the struggle of two young hearts to save their love! It is, therefore, quite necessary from a director's standpoint to let nothing overwhelm the love interest in 'British Agent.' The very magnitude of this production could easily overpower it, unless the romance were given careful development."

"When these two young people meet," he continued, "they open their arms to each other, firm in the belief that though they are fighting for different causes, their love can remain a ground of common understanding. Then the girl finds that to serve her Cause, she must destroy her love. It is in this conflict that the director's problem is a delicate one."

Kay Francis, who plays Elena has done foreign roles before. In the previous ones, however, she was the central figure of the entire story. In "British Agent," there are so many tremendous elements involved, that she must rise above the conventional heroine in a subdued background. Leslie Howard, as her vis-a-vis, has the same problem.

Howard and Miss Francis are supported by William Gargan, Phillip Reed and Irving Pichel.

PUBLICITY ON Leslie Howard

"Leslie Howard and Kay Francis are strikingly effective" —*Daily Variety*

Leslie Howard An Expert On Weapons Of "British Agent"

In one of the sets of "British Agent," the First National picture which comes to the..... Theatre on ....., Leslie Howard astonished the experts by showing a more detailed knowledge of firearms than the experts, themselves.

The set was an old attic in Moscow, where the counter-revolutionists maintained a secret arsenal. Stowed about the place were guns, ammunition, hand grenades and a bewildering assortment of small arms.

Among the genuine props were two machine guns of a type that Russia used prior to the time that the Allies supplied newer equipment. It was a little known weapon. Leslie Howard, who saw active service during the World War, was the only one on the set familiar with it.

The attic in which the arsenal was housed in an eerie place of distorted corners and menacing shadows, overlooking the alleys of Moscow. The offset walls around whose edges no light seemed to penetrate help to give the effect of menace and mystery that the action in this set demands. The rafters, following the lines of uneven gables, cast strange shadows that seem like flat gargoyles grinning from the murky ceiling.

The picture, inspired by the best selling novel by R. H. Bruce Lockhart, is a drama of the love of an unofficial diplomat and an aristocratic Russian lady turned Red and their conflict between their love for each other and their separate countries.

Leslie Howard and Kay Francis have the stellar roles while others in the cast include William Gargan, Phillip Reed, Irving Pichel and Walter Byron.

International Favorite

Mat No. 11—20*c*

Leslie Howard

Born in London, Leslie Howard was brought up to be a bank clerk. His parents were non-professionals and lived in the suburbs of London. He attended a private school and went to Dulwich College to learn all about banking. When the war came, Leslie enlisted and fought throughout its duration. Banking and clerking were too prosaic after his experience in France, so he donned mufti and turned to the stage. He was engaged for an obscure role in "Peg O' My Heart," playing in the provinces as a novice.

Among the successful stage plays Mr. Howard has starred in are "Berkeley Square," "Outward Bound," "Her Cardboard Lover," "Mr. Pim Passes By" and "The Green Hat."

On the screen, he has been seen in "Of Human Bondage," "Captured," "Outward Bound," "A Free Soul," "Smilin' Through," "Never The Twain Shall Meet" and "Service For Ladies," this one being made in England. He is now appearing in "British Agent" for First National Productions, a picture which comes to the ..... Theatre on .....

Three Actors Play Important Roles As Howard's Cronies

With the exception of his scenes with Kay Francis, the bulk of Leslie Howard's sequences in "British Agent," the First National production now showing at the.....Theatre, are played with his three friends, an American, an Italian and a Frenchman.

The combination forms a quartette of brave men, marooned from the rest of the world in war-torn Russia and their activities and dangerous adventures add much of the dramatic suspense in the picture.

The American is played by William Gargan, who repeated his Broadway success in the screen version of "Animal Kingdom" and other hit pictures.

The Italian role is played by Cesar Romero, whose biggest Broadway role was in "Dinner At Eight," which made him a national favorite.

Phillip Reed, who has appeared in many pictures, his most recent being "Registered Nurse," "Jimmy The Gent" and "Dr. Monica," has the part of the Frenchman.

Leslie Howard in "British Agent" at the Strand.

Mat No. 12
10*c*

"British Agent" is a smashing love drama set in the cataclysmic days of the Russian Revolution, inspired by the novel of R. H. Bruce Lockhart.

Leslie Howard Had Hard Struggle to Win Success

Star of "British Agent" Thinks Lucky Gold Coin Brought Him Luck

IF Leslie Howard were asked what his most treasured possession is, he would unquestionably designate a certain gold sovereign.

Few people, even his intimate friends, know that he wears it on a fine gold chain around his neck. Fewer still know the story behind the gold piece. It sounds like the dream of a romantic press-agent, but it is entirely true.

The theatre had always fascinated him, and he found an opportunity to be an actor, and with it the usual disappointments of the struggling thespian — shows that closed almost as soon as they opened, tours that suddenly stopped, layoffs and promises.

Down to Last Quid

Howard's store of sovereigns dwindled steadily, until the young actor was down to his last "quid."

Reluctantly he left his lodgings one day to begin spending his last pound. But he never got that far. On the way he encountered a job and from that moment fortune began to smile without interruption on Leslie Howard.

Howard is not only an enthusiastic polo player but a good one. Shortly after "British Agent," his current production which comes to the ..... Theatre on ....., went before the cameras, the actor found himself booked for one of the fastest polo matches of the season.

The gold coin had been around his neck as he rode on to the field for the opening chukker. When he changed his clothes in the clubhouse at the end of the game, he found, to his consternation, that the gold sovereign was missing.

Howard offered a liberal reward for its return.

Reward Saves Home

Next day the news came to Howard by telephone that the gold sovereign had been found. Oddly enough, the man who found the gold piece, Howard learned, had been in financial difficulties for sometime and was on the point of being dispossessed from his home. The reward was a life-saver for him, but Howard insisted on trebling the amount of the reward and sent the man on his way rejoicing.

In "British Agent" Howard is co-starred with Kay Francis. The picture, inspired by the best selling novel by R. H. Bruce Lockhart, is the passionate drama of an unofficial British diplomat and an aristocratic Russian lady.

Official Billing

LESLIE HOWARD — KAY FRANCIS	100%
in	
"BRITISH AGENT"	100%
Suggested by the novel by	
R. H. Bruce Lockhart	10%
with	
William Gargan	10%
Phillip Reed	10%
Irving Pichel	10%
Walter Byron	10%
Ivan Simpson	10%
Directed by Michael Curtiz	20%
A First National Productions Corporation	40%

NRA MEMBER U.S. WE DO OUR PART

Cast of Characters

Stephen Locke	Leslie Howard
Elena	Kay Francis
Medill	William Gargan
LeFarge	Phillip Reed
Pavlov	Irving Pichel
Stanley	Walter Byron
Evans	Ivan Simpson
Sir Walter Carrister	Halliwell Hobbes
Farmer	Arthur Aylesworth
Commissioner of War	J. Carroll Naish
Del Val	Cesar Romero
DeVigney	Alhponse Ethier
Lenin	Tenen Holtz
Lady Carrister	Doris Lloyd
Maria	Marina Schubert
Cabinet Officer	George Pearce
Kolinoff	Gregory Gaye
Romano	Paul Porcasi
Zubinoff	Addison Richards
Under Secretary	Walter Armitage

Production Staff

Director	Michael Curtiz
Suggested by the novel by	R. H. Bruce Lockhart
Screen play by	Laird Doyle
Dialogue Director	Frank McDonald
Photography by	Ernest Haller
Art Director	Anton Grot
Film Editor	Tom Richards
Gowns by	Orry-Kelly
Technical Director	Nicholas Kobliansky
Vitaphone Orchestra conducted by	Leo. F. Forbstein

daily publicity

"'British Agent' comes to the box-office with big initial momentum" — Daily Variety

(Lead-off Story)

Leslie Howard And Kay Francis Head Dynamic Film Cast

An exceedingly large and powerful cast was selected for the dynamic roles in the First National Productions' feature "British Agent," which comes to the.....Theatre on.....

Two of the most popular stars of the day, Leslie Howard and Kay Francis, head a list of twenty talented players in important speaking parts while there are a score more smaller roles and hundreds of extras playing in many of the spectacular scenes.

Leslie Howard is known on two continents for his masterly characterizations on both stage and screen. In America he is

Kay Francis, gorgeous star of "British Agent," at the Strand.
Mat No. 13
10*c*

best known in the film world for his work in "Captured," "Of Human Bondage," "Berkeley Square," "Secrets" and "The Animal Kingdom."

American audiences are all familiar with the work of Kay Francis, the stately brunette beauty, whose latest pictures are "Dr. Monica," "Wonder Bar," "The House on 56th Street" and "I Loved a Woman."

Howard and Miss Francis furnish the romantic interest as two lovers, the former an unofficial British agent and the latter an aristocratic Russian turned Red.

Unofficial representatives of America, Italy and France are played by William Gargan, Cesar Romero and Phillip Reed respectively.

Gargan is well known on the screen for such productions as "The Line Up," "Four Frightened People," "Aggie Appleby," and others and Phillip Reed, recently from the stage will be remembered in "Dr. Monica," "Jimmy, the Gent" and "Registered Nurse." Romero, on the other hand, was brought directly from a Broadway stage hit to play in the picture.

Other important parts are played by famous stage and screen actors, Walter Byron, Ivan Simpson, Arthur Aylesworth, Alphonse Ethier, Marina Schubert, Addison Richards and Walter Armitage.

Pichel Once Quizzed By Man He Now Portrays

Irving Pichel, who as the cruel head of the Cheka, Russian Secret Police in "British Agent," the First National production which comes to the ..... Theatre on ....., questions and tortures suspects, was at one time in real life questioned and "third-degree'd" by the very man he now impersonates. Leslie Howard and Kay Francis have the stellar roles in this passionate love drama set amid the chaos of the Russian Revolution.

Russian Orchestra In "British Agent" Cast

Konstantin Sanka, whose famous Balalaika orchestra of Tiflis, Caucasia, and later known to all the tourists in Moscow, is one of the hundreds of Russians who worked on "British Agent," the First National production now showing at the ..... Theatre, with Leslie Howard and Kay Francis in the stellar roles. Sanka, on reaching Hollywood, reorganized his orchestra almost in its entirety, only two of the original players being substituted.

This band of artists will be heard in the Gypsy Inn set and provide the musical background of the romantic scenes of the lovers' rendezvous at the Inn.

(Opening Day Story)

Powerful Drama of "British Agent" At .... Theatre Today

"British Agent," the story of great love vying with almost fanatical patriotism, set in the mad, chaotic background of the Russian Revolution, opens at the ..... Theatre today, with two brilliant screen stars, Leslie Howard and the beautiful Kay Francis, heading a large and talented cast.

Inspired by the best selling novel of the internationally famous author, R. H. Bruce Lockhart, the drama is the stark, realistic story of the writer's own experiences in Petrograd in the days when the streets ran red with blood.

Leslie Howard plays the part of the author himself while Kay Francis, a beautiful and aristocratic Russian lady dedicated to the Red cause, is his beloved.

Because the aims of their countries were at variance, they plotted against each other, the woman going so far as to inform the dreaded Cheka, Russia's secret police of her lover's whereabouts so that they could assassinate him, yet her love made her go to him so that they might die in each other's arms.

The roles of unofficial observers for the American, the Italian and French governments, are played respectively by William Gargan, Cesar Romero and Phillip Reed. These four carried on their negotiations in secret, meeting in hidden attics, until one by one they were caught by the Cheka with the exception of the author.

Hundreds of players will be seen in the great mob scenes.

Among those in more important roles are Irving Pichel, Walter Byron, Ivan Simpson, Halliwell Hobbes, Arthur Aylesworth and J. Carroll Naish. Michael Curtiz directed the picture from the screen play by Laird Doyle.

Stars of "British Agent"

Leslie Howard and Kay Francis, filmdom's leading stars, team together for the first time in First National's "British Agent," suggested by R. H. Bruce Lockhart's novel of the same name. The picture is the current attraction at the Strand.
Mat No. 10—20*c*

(Review)

'British Agent,' Epic of Red Russia Is Real Masterpiece

Unusual Drama, Magnificently Produced Provides New Triumph For Strand Patrons

IN addition to being an absorbing and passionate love drama, "British Agent," which was shown for the first time locally at the ..... Theatre, yesterday, with Leslie Howard and Kay Francis in the stellar roles, is of momentous and far reaching importance in its picturization of one of the most colorful and dynamic periods of the world's history.

The picture is fictionized history. It was inspired by the novel by the internationally famous author, R. H. Bruce Lockhart, who lived in Petrograd during the flaming days of the Russian Revolution, and risked life and liberty to battle in secret with three other young adventurers in a desperate attempt to prevent the Soviet from signing a separate peace with Germany.

While set in the bloody and chaotic background of days and nights of terror when Cossacks rode down and slew mobs of men, women and children, and when Bolshevist bombs blew up palaces and embassies with their occupants, the dynamic story never deviates from the passionate love drama of the British Agent and a beautiful and aristocratic Russian lady who has dedicated her life to the Red Cause. Here is a most unusual drama of love, with a man and woman hating each other's ideals, and yet drawn together by an undying and unquenchable passion.

In its breath-taking climax, this woman of tremendous emotions, whose very being is torn between overpowering love and insatiate hatred, betrays her lover to the dreaded Cheka, Russia's secret police, knowing their intention of blowing him to eternity with dynamite. And yet, so strong is her love, that she goes to him at the last moment to lie in his arms when the fatal bomb was to have been hurled.

Leslie Howard, famous for his brilliant characterizations on the stage and screen of two continents, never gave a more powerful performance than as the British Agent, who knows the woman he loves is betraying him, and yet is unable to resist her charms.

Kay Francis, with her brunette beauty, is the embodiment of the fanatical Russian aristocrat whose love of her people so conflicts with her personal, womanly passion. Miss Francis has given many fine interpretations on the screen but in none has she probed the depths of a woman's heart as in "British Agent."

Special credit should be given to William Gargan, the American, Cesar Romero, the Italian, and Phillip Reed, the Frenchman, who as unofficial observers of their countries are seen working in secret with Leslie Howard in the hope of saving the war for the Allies—working with the Cheka on their trail until one by one they are trapped, with the exception of the author.

Their portrayal of these men with nerves jangled, death hanging over them, unrecognized by their own countries, is unusually exacting, but they rise to the importance of their tasks with real artistry.

Fine acting of difficult roles is done by Gregory Gaye, J. Carroll Naish, Tenen Holtz, George Pearce, Irving Pichel, Halliwell Hobbes, Doris Lloyd and Paul Porcasi.

Michael Curtiz, who also was in the thick of the World War, has given the piece a touch so deft that it makes it one of the most artistic as well as the most powerful dramas this reviewer has been privileged to witness.

Laird Doyle, in writing the screen play has caught the spirit and translated the amazing events with truth and dramatic intensity. It is a picture everyone should see.

"Hurrah For The Revolution!"

Lovely Kay Francis a revolutionist? Can it be so? Yes sir, that's what she is in "British Agent," First National's film success coming to the Strand Wednesday. Kay joins forces on the screen for the first time with Leslie Howard, in a picture suggested by R. H. Bruce Lockhart's novel. William Gargan, Irving Pichel and a cast of hundreds take part in this gripping story of war-time Russia.
Mat No. 9—30*c*

feature stories

"'British Agent' stands out as a forceful and dramatic screen enterprise" — L. A. Times

Leslie Howard Has Most Elusive Personality

Star Of "British Agent" Frequently Vanishes From Film Set

IF ONE word were to be used to describe Leslie Howard, it would be ELUSIVE, spelled in capital letters.

It is difficult to predict in what sort of mood one will find him.

Attired in old flannels and a nondescript blazer, he may be accompanied by half a dozen hounds of miscellaneous breeds, and with blue eyes sparkling like a mischievous ten year old, he will be indulging in that schoolboy trick of ringing front door bells and running away.

The following day finds this same Howard strolling sedately over the green lawns in a film studio, gazing intently at the bright flower beds, lost in meditation In which case, it's twenty to one he will cut you dead, with no apologies.

You may be his very best friend and he may say: "Lunch at 1:30 with me tomorrow," and forget to turn up at all. On the other hand, you may be a casual acquaintance and he'll feed you like a king and knock you cold with his overwhelming graciousness.

On a set, Howard requires all the attention of three asistant directors to keep track of him. He has a habit of vanishing like a wraith. He may be in his dressing room, he may be up in the rafters taking pictures with his pocket camera, but more than likely he will be found sprawled on the grass 200 yards away gazing into the goldfish pond.

Yes, elusive, is the right word.

Howard was born April 24, 1893, in London, the son of non-professional parents, and was reared in suburbs of the British metropolis.

He was schooled privately and went to Dulwich College before embarking upon a brief commercial career as a bank clerk in London. He left the bank to go to war, and never returned to the counting house.

In college he had been devoted to amateur theatricals and with his eventful service with the English troops in France, he lost all interest in such prosaic things as banking, and turned to the stage.

After considerable struggle, he finally began to click in a big way on the London stage, winning outstanding recognition and international acclaim with his roles in "Berkeley Square," "Outward Bound," "Escape," "Her Cardboard Lover," "The Truth About Blayde," "Romantic Age," and "Mr. Pim Passes By."

It was his performance in "Outward Bound," which attracted attention of motion picture executives, and Warner Bros. brought him to Hollywood when they made the picturized version of the famous play. He has remained in Hollywood since, with annual trips home to England during which he usually does a play in London just to keep "in practice," as he says.

Since "Outward Bound," he has had a whole series of screen successes, his latest being First National's "British Agent," now showing at the ..... Theatre.

He's an independent sort of cuss, too, when resisting attempts to persuade him to take a role he doesn't believe in. Recently he turned down a flattering offer to play opposite Greta Garbo in "Queen Christina," saying it wouldn't be fair to her nor to him to accept a part for which he believed he was obviously unfitted.

Howard is co-starred with Kay Francis in "British Agent," which is a tense, passionate drama of love, set against the stark, but colorful, chaos of the Russian Revolution. It was inspired by the best selling novel of the internationally famous author, R. H. Bruce Lockhart.

Others in the cast include William Gargan, Phillip Reed, Irving Pichel, Walter Byron and Ivan Simpson.

Two profiles and a shadow! The profiles, of course, are of Kay Francis and Leslie Howard, co-starred in "British Agent," First National's thundering drama of the Red Revolution. The film was inspired by R. H. Bruce Lockhart's sensational and revealing novel of Russia during the World War. The film will be shown at the Strand Theatre soon.

Mat No. 14—30*c*

A Conspiracy Afoot?

Can it be that these four young diplomats are planning something to surprise the world? It must be so, because this is a scene from "British Agent," First National hit now playing at the Strand, and the four young men are Cesar Romero, Leslie Howard, Phillip Reed, and Bill Gargan. Kay Francis is the lovely romantic interest.

Mat No. 4—20*c*

The Story

In "British Agent," which was inspired by the best selling novel of the famous author, R. H. Bruce Lockhart, the two stars give what is confidently claimed to be not alone the outstanding characterization of their careers, but the greatest acting that has been filmed in a decade.

The stark, colorful, chaos that was Russia during the early days of the Revolution, is the locale of the drama. Kay Francis as Elena, an aristocratic Russian who has become obsessed with the suffering of the peasants, dedicates her life to the Red Ideal as personified by Lenin. Her life is saved, during a street riot by Stephen Locke, an unofficial diplomatic agent for England, a role portrayed by Leslie Howard. They fall in love with each other.

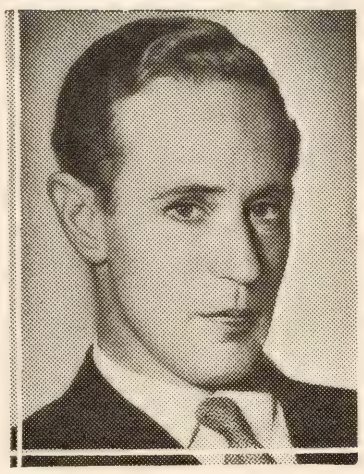
Locke and three other equally daring and resourceful young men constantly risk their lives in an endeavor to prevent the Soviet from signing a separate peace with Germany. The dreaded Cheka, the secret police of Russia, are ever at their heels. One by one, Locke's companions are caught and imprisoned, until he alone is free to carry on.

Elena, an agent of the Soviet, is ordered to obtain certain papers that would link him with the counter-revolutionary movement and bring him before a firing squad. Despite her love for the man, she obeys the orders, but Locke evades capture and hides.

Lenin is fired on by an assasin and wounded. Locke is accused of the crime and a price placed on his head.

Elena learns he will be in a certain building at a definite time, and betrays his whereabouts to the Reds who determine to bomb the building. The girl goes to the rendezvous a little earlier, determined to die with the man she has betrayed. She tells Locke what she has done, and clasped in each others arms they await their doom. Suddenly the bells of the city toll out the news of Lenin's recovery; the Soviet is in firm control of the government; the reign of terror is ended. Elena and Locke leave Russia for England.

Leslie Howard



Popular veteran of innumerable hits, now featured with Kay Francis in First National's "British Agent" at the Strand.

Mat No. 2—10*c*

William Gargan

William Gargan was born in Brooklyn, N. Y., July 17, 1905, and educated in the St. James High School. Having won a prize in oratory and being a fast talker, he decided to be a salesman. Not being able to sell much, he became a private detective.

He admits he was no huge success as a sleuth and turned to other odd jobs until he got a chance to play in David Belasco's "Aloma of the South Seas," in which he had the part of a Hawaiian. He was super in a number of stage plays.

His first real stage hit was in "The Animal Kingdom." He played the role of the dumb butler and did it so well he was called to Hollywood to take the same part in the screen version. This led to other engagements including "Rain," "Lucky Devils" and "Sweepings."

The most recent pictures in which he has appeared include "Four Frightened People," "The Line Up," "So You Won't Sing" and "Night Flight." At present he is appearing in "British Agent," which comes to the..... ..... Theatre on .....

Biographies

Irving Pichel

Irving Pichel was born in Pittsburgh, Pa., June 24, 1893. He was graduated from George Pierce Baker's "No. 47 Workshop" class at Harvard, and immediately afterward joined the Castle Square Company of Boston. He became interested in the Little Theatre movement and quit acting for a time to direct the Toy Theatre of Boston.

Pichel built and directed community theatres in St. Louis, Detroit, St. Paul and Minneapolis. In 1929 he became connected with the Passadena Playhouse and produced and played the title role in "Lazarus Laughed."

His first picture was with Ruth Chatterton in "The Right To Love." His more recent pictures include "Return of the Terror," "Fog Over Frisco," "Viva Villa," "I'm No Angel," "Oliver Twist," and his current production, "British Agent," now playing at the ..... Theatre.

Phillip Reed

Phillip Reed, the six footer plus, who was recently imported to Hollywood from the New York stage, was born in New York City and educated at the Erasmus Hall High School in Brooklyn, from which were graduated Barbara Stanwyck, Jane Cowl, Katherine Cornell, Verree Teasdale, Ricardo Cortez and other screen and stage notables.

He went to Cornell to study engineering but quit at the end of his Freshman year to join a Hoboken, N. J., stock company. After a year in stock and vaudeville, James Cagney, then a hoofer, got him a job with the company in which he was playing, "The Grand Street Follies."

Later he made a hit on Broadway in "Grand Hotel," "Ziegfeld Follies of 1931," "Serena Blandish" and last season in "Melody," the George White musical show.

His pictures include "Dr. Monica," "Jimmy, the Gent," "Registered Nurse," "Gambling Lady," and his current production, "British Agent," which comes to the ..... Theatre on .....

feature stories

"Excellent vehicle for Francis and Howard. Should please audiences generally"—Film Daily

Mr. & Mrs. Public Take Dinner With Kay Francis

A Glimpse Into The Private Life Of Feminine Star In "British Agent"

By CARLISLE JONES

JUST suppose that at two o'clock this afternoon your telephone should ring and that, when you answer it, a pleasant low-toned voice should say:

"Is this Mrs. Public?"

You answer that it is, and the voice continues:

"This is Kay. Kay Francis. How are you? I've missed you dreadfully lately."

You swallow your surprise as best you can and reply that you too had been wondering about her, especially since night before last when you saw her in "British Agent," the First National picture now showing at the ..... Theatre.

"It's nice of you to say you like it," Miss Francis goes on, "but let's not talk shop. I've **millions** of other things to talk to you about. That's really why I called today. I am in hopes that you and Mr. Public can have dinner with me next Wednesday evening. Can you?

You know perfectly well that next Wednesday evening is Mr. Public's favorite lodge night but you take the bit in your teeth and say, truthfully, "We would love to, Kay."

Home is Unpretentious

So it happens that you, Mr. and Mrs. John Public, find yourselves parking the family sedan along the curb of a quiet Hollywood side street on Wednesday evening at five minutes past seven o'clock. Hollywood is notoriously late in getting anywhere, of course, but you know Kay so well that you know she'll not mind if you are actually on time. Besides, she asked you to come early.

John looks relieved when he sees the house. It's a small place, a grey frame cottage, no bigger than yours, probably not as large. It sits far back on the lot, its narrow vine-covered veranda looking out over a stretch of only fairly well kept lawn. Kay's rusty flivver stands in the driveway. It is older than your car and much shabbier.

The blinds of the big front window, near the door, are drawn and you see by your reflection there that the blue dress does really look very well on you. The door opens quietly and Ida, Kay's colored maid of many years standing, welcomes you in with a wide smile. Ida has been seriously ill lately but she is entirely recovered.

A Lesson In Hors d'Oeuvres

Kay comes in from somewhere and welcomes you warmly. She is gowned simply and in excellent taste, in black, and wears no jewelry. Against the gold brocade and antique gilt of the room's furnishings, she makes a ravishing picture.

Back in the living room again you meet Kay's mother, who was known as Katherine Clinton on the stage. She lives not far away and she too has arrived early. The other guests, Kay Explains, will be along shortly.

A butler appears with a silver tray loaded with cocktails and Ida follows with a second tray, holding an amazing collection of interesting tit-bits. There are olives wrapped in sizzling bacon —"old fashioned," explains Kay, "but still my favorite,"—tiny crackers with a ring of anchovy filled with fresh white caviar; a wooden slab with chopped chicken livers and a neat little row of squared Melba toast on which the chicken liver is to be spread.

"Verree Teasdale told me about a brand new appetizer," explains Kay. "Please try it. It's very thin dried beef wrapped around cream cheese, like a jelly roll."

There is a good reason why Kay never has more than eight for dinner in her own home. The dining room doesn't hold any more. The polished mahogany table (it's a real Sheraton you are sure) almost fills the small room. A buffet and serving table take up all the remaining room not used by the diners and their chairs.

A Matter of Diet

Late that night when you get back home and are checking up to see just when the children **did** get to bed, John is still talking about the lamb chops he had at this dinner. Double ones they are, or triple, with the bone cut away and topped with a fresh mushroom sauce which Kay confesses she "stirred up" herself. It's her specialty. You are glad John liked it, because you got Kay's recipe for it while you were saying goodnight to her. That was what the whispered conversation you had with Kay about eleven o'clock was all about.

"It's made of fresh mushroom," Kay explains, "and cream and flour and Worcestershire sauce and Liebig's seasoning and English mustard and salt and pepper and much tasting to see that it's **just** right."

And with the lamb chops, which Kay confesses is her favorite dish, are steamed new potatoes with parsley and butter sauce, fresh asparagus, gingered pears and a delightful salad of grapefruit sections and sliced tomatoes, all on crisp lettuce with "thousand island" dressing.

Coffee with the dinner. John likes it that way. Kay herself never drinks coffee.

The desert is simple: fresh red raspberries in individual meringues, "Kisses," John calls them, "greatly enlarged."

Makes Her Own Rules

You play backgammon later, Kay's favorite game and John finds it much more exciting than bridge. On the way home he suggests that you buy a backgammon set during the next month-end sales.

"And," he adds later, "don't take Miss Francis' advice about not dieting too seriously. You might grow out of that new blue dress before you have another chance to wear it."

"But Kay doesn't grow out of her clothes," you challenge.

"But there aren't many like her," warns John. "In Hollywood or anywhere else."

"Anyway," you sigh, "it was a lovely dinner."

"You bet it was," agrees John, already half asleep. "Let's have some like it—here at home."

In "British Agent" Miss Francis has the role of an aristocratic Russian lady who has turned Red to right the wrongs of the peasants. She is torn between her passionate love for an Englishman and a conflicting love for her country. The picture was inspired by the novel by the internationally famous author, R. H. Bruce Lockhart.

Leslie Howard shares stellar honors with Miss Francis while others in the cast include William Gargan and Phillip Reed.

Two Screen Immortals

Kay Francis and Leslie Howard, brightest of screenland's luminaries, join forces for the first time in "British Agent," First National's sensational film suggested by R. H. Bruce Lockhart's novel of the same name. "British Agent" will open its run at the Strand Theatre on Wednesday.

Mat No. 5—20c

"I Love You"

That can be the only thing Leslie Howard is whispering—nothing else could make Kay Francis look quite as alluring and beautiful. Is it true? The answer can be found in "British Agent," the sensational First National film playing at the Strand, in which both of these glamorous stars are appearing.

Mat No. 6—20c

Leslie Howard Plays His Hardest Role

Leslie Howard, now co-starring with Kay Francis in "British Agent," the First National drama which comes to the ..... Theatre on ....., says his role is the most difficult he ever played.

On account of its relation to recent history and to personalities still alive, the change of a single word of dialogue might have serious consequences.

Kay Gives Clothes Distinctive Touch

The ability of Kay Francis to give distinction to clothes is again evident in "British Agent," the First National production which comes to the ..... Theatre on .....

The period of the picture is 1917 and the locale Russia. The clothes of that day have a fascinating picturesqueness. In designing them, no concession has been made to the trend of today's fashions. One reason for this may be that the authentic styles of Russian Revolutionary days are so becoming to Kay's dark beauty.

"British Agent" Is Held Most Dynamic Drama of a Decade

In the filming of "British Agent," a picture which comes to the.....Theatre on..... ....., First National Productions have brought to the screen one of the most important, the most powerful, and the most dramatic documents of a decade.

They have fittingly headed the large and imposing cast with two of the greatest and most popular stars of the day, Leslie Howard and Kay Francis. There are eighteen other important speaking parts, however, a score of smaller roles, while hundreds of extras take part in scenes of tremendous import.

The picture was inspired by the best selling novel by R. H. Bruce Lockhart, internationally famous author, and portrays his own life during the flaming days of the Russian Revolution.

Famous statesmen, diplomats and war lords who played an important part in shaping world events will be easily recognized in the picture.

In this cataclysmic conflict that ripped to shreds the old order of Czarism and remade history, is set a most romantic and unusual love drama.

Leslie Howard, acting the part of the author himself, and Kay Francis, in the role of a beautiful aristocratic Russian lady who has dedicated her life to the Red cause, are the lovers whose undying love throbs with poignant intensity.

Yet this love did not prevent the fanatical Russian from betraying her lover to the Reds when she suspected him of being a conspirator against the cause.

Howard, with three other unofficial observers from America, Italy and France, roles enacted respectively by William Gargan, Cesar Romero and Phillip Reed, risked their lives daily in their herculean efforts to prevent a separate peace being made between the Revolutionary Government and Germany.

One by one the men fall into the hands of the Cheka with the exception of the British Agent, who finally eludes capture although a price was on his head.

The picture grows in suspense, with thrill piling on thrill until a climax so terrific as to take the breath.

The cast includes Gregory Gaye, J. Carroll Naish, Tenen Holtz, George Pearce, Irving Pichel, Halliwell Hobbes, Doris Lloyd, Paul Porcasi, Walter Byron, Ivan Simpson, Arthur Aylesworth, Alphonse Ethier, Marina Schubert, Addison Richards and Walter Armitage.

Michael Curtiz directed the picture from the screen play by Laird Doyle.

Kay Francis Has Most Hollywood Fans

The statistical sharps have figured that the number of Kay Francis' fan letters postmarked Hollywood is greater than that of any other star. Coming from the most picture-conscious citizenry of the world, this is considered an important seal of approval.

The good natured comment of Leslie Howard, who is co-starring with Kay in "British Agent," the First National production now showing at the ..... Theatre, was quite succinct. "Being Hollywood's favorite star," he said, "is the same as being Detroit's favorite automobile or Newcastle's favorite coal."

"'British Agent' takes its place among the powerful dramas of this screen era" —M. P. Daily

Artist Tells of Massive Sets For 'British Agent'

Backgrounds Must Never Be Obtrusive However, Designer Explains

"WHEN an audience leaves a theatre raving about the beautiful settings, it is a sure sign that the art director has failed," said Anton Grot, whose washes and oils are hung in the art galleries of two continents and who designed the sets of "British Agent," First National's colossal production now showing at the ..... Theatre, with Leslie Howard and Kay Francis in the stellar roles.

"A setting," said Grot, "is like a frame for a picture. It should be in perfect taste, blending harmoniously with the picture, but never obtrusive. Surely if one stands admiring a beautiful painting, the frame should not distract his attention.

"Suppose two people were engaged in a struggle on the outcome of which depended a life. Can one imagine himself, at such a time, taking note of the draperies, admiring the furniture, or applauding the wall paper?

"A perfect setting is one that is so exactly fitting in color, form and detail that it merges with the action.

"In the sets for 'British Agent,' which is laid in a period of dramatic turmoil, we had to provide backgrounds for action of such importance that the episodes shook the world. No set could overshadow the monumental import of the action itself. We had to build on a big scale. We could not place world history in a puny frame."

"A good example of harmonizing a set to the scene is in the Moscow attics in 'British Agent.' Here the counter-revolutionists secretly hoard their ammunition. I designed strange eerie corners, that cast distorted shadows to suggest secrecy, intrigue and nefarious plotting. The whole idea of the action is in the setting itself."

The picture, inspired by the best selling novel by R. H. Bruce Lockhart, is the passionate drama of an unofficial diplomat and an aristocratic Russian lady turned Red and their conflict between their love for each other and their separate countries, set in the hectic days of the Russian Revolution.

Leslie Howard and Kay Francis have the stellar roles while others in the cast include William Gargan, Phillip Reed, Irving Pichel, Walter Byron and Ivan Simpson. Michael Curtiz directed from the screen play by Laird Doyle.

Picturesque Gypsy Inn Is Reproduced In "British Agent"

One of the most colorful sets of "British Agent," the First National production, which comes to the .....Theatre on ....., is a famous Gypsy Trakteer, or Inn, on the outskirts of Petrograd.

In this scene, the night life of Russia's metropolis is shown in all its gayety and abandon. A real Balalaika orchestra is used and the famous Russian Gypsy drinking song, the Charouchka, is sung.

The ceremony that accompanies this song requires that everyone at the table be honored by the singer, and then, in turn, to empty the glass in toast to the songster.

A new vocal star makes her bow to pictures in this scene. She is a Moscow-born girl, Marina Schubert, whose mother was the famous European diva, Nina Koshetz. Miss Schubert received her musical education at the Conservatoire of Paris. Her beauty is of the dark, glamorous Russian type and the camera as well as the microphone suggests that she is a real film "find."

"British Agent" is a powerful love drama starring Leslie Howard and Kay Francis. It is inspired by R. H. Bruce Lockhart's stirring novel of the Russian Revolution and the conflict of a man and woman's undying love for each other with their love for their separate countries.

In the supporting cast are William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Ivan Simpson and many other talented players. Michael Curtiz directed the picture from the screen play by Laird Doyle.

Scene From Strand Hit

Kay Francis, left, Irving Pichel, and Leslie Howard, right, don't seem immediately concerned with revolutions or wars in this scene from "British Agent," First National's gripping story of war-time Russia. The picture was suggested by R. H. Bruce Lockhart's novel of the same name. "British Agent" opened its run at the Strand Theatre Wednesday and will continue all this week.

Mat No. 1—20c

Chews $4.35 Worth Of Gum In Film

In "British Agent," the First National picture which comes to the ..... Theatre on ....., with Leslie Howard and Kay Francis in the stellar roles, William Gargan as an American welfare worker chews gum throughout the picture. In fact, the gum plays a definite part in his characterization. The prop man's voucher for gum alone was $4.35. Bill says he never wants to see another piece.

Author and Star Meet

Leslie Howard, star of the film "British Agent" and R. H. Bruce Lockhart, author of the novel which inspired the picture, meet in London to talk things over before the cameras roll. The meeting of these two vivid personalities was described glowingly by both as "bully." "British Agent" will open at the Strand soon, with Kay Francis playing opposite Leslie Howard.

Mat No. 8—20c

"British Agent" Cossack Was Guard Of Czar of Russia

Sam Savitsky is one of those stranger-than-fiction figures with which the studios abound.

On the set of "British Agent," the Warner Bros. picture now showing at the.....Theatre, he is just a wild Cossack officer leading his mounted troop in a raid on the streets of Petrograd.

His real story would give Ripley pause.

Cast adrift by the inundation of his own world, Sam landed on the shores of Hollywood's make-believe kingdom. He is in every Russian picture.

Back in 1917, just before the revolutionists wielded their axes on the Romanoff throne, Sam Savitsky was a member of the Czar's Palace guard. As a model Cossack horseman, he was made Equestrian Tutor to their Majesties, the Princesses of the Royal House.

"British Agent" is a smashing love drama set in the cataclysmic days of the Russian Revolution, inspired by the novel of R. H. Bruce Lockhart.

Leslie Howard and Kay Francis have the stellar roles, the cast including William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Ivan Simpson and hundreds of others. Michael Curtiz directed the picture from the screen play by Laird Doyle.

Author Writes Of His Own Life in "British Agent"

R. H. Bruce Lockhart Was Unofficial Diplomat In Russia During Revolt

HOLLYWOOD was given its big chance in "British Agent," the First National picture which comes to the ..... Theatre on .....

Not for years has the film colony had the opportunity to demonstrate its scope, flexibility and adaptability which is now afforded in the forthcoming picture inspired by the sensational best-seller novel of R. H. Bruce Lockhart.

In the filming of "British Agent" at the First National studios with Leslie Howard and Kay Francis in the starring roles, Hollywood proved its right to a place within the cultural world as well as its supremacy in the field of entertainment.

The book enjoys the novel distinction of being the choice of both the Book-of-the-Month club in America and of The Book Society in England. Written with bold frankness and meaty substance, the story offered the artisans of the cinema a grand wealth of material to be moulded into a screen masterpiece.

The author of the stirring book was born in Anstruther in the county of Fife, Scotland, on September 2nd, 1887. His father was a schoolmaster and the family migrated to England in 1906. At the age of twleve young Lockhart gained a scholarhip at Fettes, where he attended for five years.

After three years in France and Germany, Lockhart entered the Indian Civil Service, but the climate of Malaya and Singapore did not agree with the young Scot and a year later he returned to England in broken health.

Passing his examinations for consular service, he was sent to Moscow as British Vice-Consul in 1912. There, his work brought him into frequent contact with the Tsar, Trotsky, Litvinoff, Stalin and Lenin.

The young diplomat fell into disrepute at home even though he was endangering his life daily to fulfill his mission and obligation to his homeland, being scorned by those in whose behalf he was working.

No foreigner knew and understood the turbulent scene in those Bolshevist days of Trotsky and Lenin better than he. It was a knowledge which cost him his career—and almost cost him his life.

After years of strenuous experience, Lockhart was returned to England in 1917 in temporary disgrace. In 1918, however, he was selected to head the unofficial British Mission to Soviet Russia. Following trying adventures, including a term in prison, Lockhart returned to England, being tried by the Bolsheviks after his departure and sentenced to death.

Lockhart's amazing story reveals an idyllic romance in its background. Woven throughout his experiences are seen the effects of a passionate love, much of which unconsciously moulded his life.

Nothing more gigantic in scope or more honest in sincerity can be brought to the screen than "British Agent." The selection of Leslie Howard, famed English stage and screen star, is an ideal choice for the title role.

The picture is one of passionate love set in the chaos of the revolution. There is a tremendous cast with hundreds of extras. Among the principals supporting Howard and Miss Francis are William Gargan, Phillip Reed, Irving Pichel, Walter Byron, Ivan Simpson and Halliwell Hobbes. Michael Curtiz directed the picture from the screen play by Laird Doyle.

Lockhart Describes His Own Experience In "British Agent"

R. H. Bruce Lockhart, author of the sensational best-selling biographical novel, "British Agent," the film version of which will be shown at the.....Theatre on....., was the youngest diplomat of any world power during the World War.

At the age of twenty-seven he became British Consul-General at Moscow and in 1918 he was selected to head the British Mission to Soviet Russia. No foreigner knew and understood the turbulent events of those Bolshevist days better than he.

It was a knowledge that cost him his career and almost cost him his life. After years of strenuous experience, including a term in prison, Lockhart returned to England, but he was tried after his departure by the Bolsheviks and sentenced to death. Lockhart depicted his own actual experiences in his startling novel.

No one is better qualified to portray the diplomat than Leslie Howard, renowned English star of the stage and screen, who also served in the World War during this period. Kay Francis is co-starred with Howard while others in the cast include William Gargan, Phillip Reed, Irving Pichel, Walter Byron and Ivan Simpson.

The picture, a tense, passionate love drama, set against the thrilling background of the Russian Revolution, was made into a mammoth production.

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BRITISH AGENT

The story of First National's film hit fictionized by Arthur Zellner, inspired by R. H. Bruce Lockhart's book.

CHAPTER I

THE crisp young voice filled the room with something almost electric, as though a crackling vitality flowed out with his words.

"From the Baltic to the Black Sea, ten million Russians are fighting a hopeless battle. The government is caught between the Tsarist war and the Bolshevist peace. Kolinoff is trying to whip back into the trenches a starving army, weary of war and with one thought in its head—to get out of it and eat. And they are getting out. Whole divisions are on the run. I believe unless effective action is taken, a separate peace with Germany may be signed."

Stephen Locke looked around the table at his audience. His eyes were alight with the splendid courage that sent the Crusaders singing into battle. He was young and slight, but some quality in his bearing gave him height. His wavy blonde hair was recalcitrant, refusing to lie sleekly against his well shaped head. By some strange alchemy, nature had mixed the softness of the dreamer with the steely courage of the adventurer, producing a normal young Englishman.

At the head of the long table, he saw a grizzled old veteran of a thousand diplomatic contests, the man who guided the affairs of Britain's dominions through the troubled waters of a storm-tossed world. His face was inscrutable, but his keen, grey eyes seemed to bore into the depths of whatever they observed. His white hair falling to his collar gave him the appearance of a poet—and he did have the poet's dream of a perfect world. The deep lines of his brow bespoke the futility of his dreams.

As he watched young Locke, he was lost for a moment in a vision of himself in the days of his youth. Days before the brotherhood of man had become political cant.

The others of his cabinet were all grim men, not yet recovered from the shattering blow that the war had already aimed at the flower of Britain's youth.

The Minister of War conceded nothing to Stephen's eloquence. If Generals made mistakes, why hang on the opinions of an untried youngster.

He shrugged and offered deprecatingly, "Youth is given to extremes of confidence and despair. Isn't that a needlessly pessimistic view, Mr. Locke?"

Stephen faced him. "The thought of fifty German divisions being released from Russia and thrown against our Allies on the Western front isn't a very cheerful one, sir."

"What is your remedy?", asked the Minister of War.

"Recognize whatever government is in power. Let Russia feel that Great Britain is behind her to the limit."

The Prime Minister smiled as he rose and extended his hand.

"After reading a number of your consular reports from Moscow, I had pictured you an old man with a white beard," he said.

"I am sorry, sir."

"Don't be sorry," said the grizzled chief. "Pitt was Prime Minister at twenty-four."

A few weeks later, Locke found himself entering the British Embassy in Petrograd.

As he entered the brilliantly lighted building a Major Domo announced an illustrious arrival and as he turned, caught sight of Locke. The old servant's eyes lighted with pleasure.

"Good evening, master,—I beg your pardon sir, I mean Mr. Locke, sir."

"Hello, Evans," Locke answered. "Glad to see you."

"Thank you sir, if you'll excuse me for saying so, you are looking more like your father than ever, sir."

"Official responsibility," was Locke's chaffing reply. "I've just been appointed Consul General.

"So I've read sir," the old servant beamed. Then he turned and announced with dignity — "Mr. Stephen Locke."

This was Stephen's formal introduction. He paid his compliments to his hostess, danced dutifully with the wives and daughters of the great and near great. Finally Stanley, a young undersecretary rescued him.

"There's a poker game in the butler's pantry, if you're interested," he whispered to Locke.

"How would one get there?" Locke asked.

"If one might dodge Lady Carrister, one might pop out that door, down the stair and turn back.

"One is popping," said Locke.

He slid quickly through the door and found the pantry.

Intent on a poker game were four young men whose careers—even lives were to be strangely influenced by the young man who stood smiling at them.

(To Be Continued Tomorrow)

In far away England, Stephen Locke faces his superiors and in ringing words warns them there is grave danger of Russia making a separate peace with Germany. (A page of unwritten history revealed in the First National drama "British Agent," starring Kay Francis and Leslie Howard, coming to the Strand Theatre.

BRITISH AGENT

The story of First National's film hit fictionized by Arthur Zellner, inspired by R. H. Bruce Lockhart's book.

THE STORY THUS FAR

Stephen Locke, British consular agent in Moscow, fears that Russia will negotiate a separate peace with Germany, and tries in vain to impress the War Council with the danger of the situation. He is sent back to Russia with instructions to keep Russia fighting on the side of the Allies.

CHAPTER II

ACROSS from Stanley sat Bob Medill, an American welfare worker. A rugged, ruddy chap clean cut and a bit boisterous. He was chewing gum—not circumspectly but with the gusto of frank enjoyment. Stephen was to find later that Bob was never without his gum. On the left sat Gaston LaFarge, of the French Legation and on the other side Tito Del Val, an Italian attache.

Del Val studied his hand intently and was about to place a bet when Stanley saw Stephen at the door.

"Am I butting in?" asked Locke.

"Not at all," Stanley replied "I want you to meet the rest of the domestics." Then he went on blithely with his introductions. "Here's Bob Medill of the American Red Cross, he cheats at cards. This is LaFarge a terrible Frenchman and Del Val an insignificant trifle from Italy." He turned to his poker companions and finished with a flourish. "And this is Mr. Stephen Locke, a brand new Consul-General at Moscow."

The young men returned to their game. Upstairs the ball proceeded.

In an ornate, paneled room five men were gathered about the punch bowl. One of them was Kolinoff, the Russian Commissioner of War. He was stocky, self assured and emphasized his dogmatic opinions with decisive gestures.

"You need not fear, gentlemen, that there will be a separate peace with Germany."

Kolinoff added with a grandiose gesture that included them all, "and you may be further gratified to know that there will be no revolution."

As though some ironic god had rehearsed Kolinoff's peroration, a roar rose from the streets and soared huskily into the windows.

"Long Live the Soviet! Long Live Lenin! It's Now or Never!" Then came the sound of a thousand voiced singing "The Internationale." And then a sharp crash—as a brick hurtling through the window of the Ball room, sent glass flying about the dancers.

At the sound of shots, Locke put down his hand, and walked toward the window.

In the midst of the milling crowd, a young woman tried to reach the sidewalk. Suddenly she fell, as a Cossack rode straight toward her—hooves barely missing her head. With a great effort, she pulled herself out of the way and leaned against the iron railing. As she looked around her, she saw an old woman leading a boy of ten and fighting bravely to keep the child shielded by her body. A Cossack drove toward her, and the girl, standing by the railing, deliberately took a revolver from the pocket of her leather jacket and fired at the rider. Her shot knocked the whip from his hand. Dismounting, he took his rifle and fought his way through the crowd toward the girl.

The Cossack fired twice at the girl as she dodged behind a fountain. The Cossack had followed the girl into the Embassy grounds when Stephen jumped over the terrace rail and confronted him.

"This is British Territory," he said crisply. "You're not permitted here. Get out!"

The Russian turned slowly. Some sense of servility would not let him defy authority in any guise.

From the bushes, the Russian girl Elena, stepped forth. She was a starry-eyed brunette, with a calm, poised manner. Even at a glance, her high spirited vitality shone through her serenity. She looked at Stephen for a moment and a smile broke on her face like a brilliant light.

"Thank you," she said quietly. "You saved my life."

"Tough customer," said Locke. "Still you can't blame him for being a bit annoyed. After all, you did have a pot at him."

"He deserved it," said Elena, the lines of her mouth tensing. "I'd better go."

"You can't go out there until this blows over."

"Blows over?" she flared, "this is no little street riot. It is the revolution. Tomorrow, the Red Government will be in power."

(To Be Continued Tomorrow)

The girl, standing by the railing, deliberately took a revolver from her pocket and fired. Her shot knocked the whip from the Cossack's hand. (Kay Francis, co-starred with Leslie Howard who saves a life and wins a love in a Petrograd street riot scene in First National's stirring drama, "British Agent," coming to the Strand.)

serialization

BRITISH AGENT

The story of First National's film hit fictionized by Arthur Zellner, inspired by R. H. Bruce Lockhart's book.

THE STORY THUS FAR

Stephen Locke, young British consular agent, saves the life of Elena, a Russian aristocrat, who has thrown her lot with the Bolshevists, from death at the hands of a Cossack in a Petrograd street riot in front of the English embassy.

CHAPTER III

WITHIN a few minutes after Elena had left Stephen, the street fighting grew in intensity. The crowds were refusing to give way, but found that by massing, they could resist the Cossacks. From nowhere, guns and pistols appeared.

Several stray bullets splintered the woodwork of the Embassy ball-room—one of them struck a picture above the head of Sir Walter. The Ambassador, looked up, unruffled and remarked "I never liked that picture, anyway."

For a moment, his serene calm prevailed, but when pieces of the great glass chandelier were showered over half the room, the nervousness of the women could no longer be masked. Quietly, Sir Walter suggested to his guests that they repair to another part of the Embassy. His guests knew what was happening. In couples and groups, they quietly called for their wraps, with no sign that they understood the seriousness of the situation.

Within the hour, word came that Kolinoff had fled and Lenin was in power. The Soviet was born that night. Changes came with the staccato suddenness of machine-gun fire. Ambassadors were recalled and left with their families.

Stephen Locke, with his friends Medill, LaFarge and Del Val were left behind.

In the capitals of the world, the news of a Bolshevist victory caused a sensation. The danger of Russia making a separate peace with Germany was greater than ever.

At 10 Downing Street, the name of Stephen Locke was again discussed. There must be somebody to keep in touch with the Russian situation. Why not young Stephen Locke?

Locke and his friends meanwhile, played poker in the now dismantled Embassy. The floor was denuded of furniture; the oil paintings were covered with drapes; the crystal chandelier was jacketed with linen.

Evans, the old Major Domo remained as caretaker.

A five-branch candelabrum threw a fitful light over the little table at which the young men passed the time with cards.

"It just occurred to me," said Medill, one night — "what did they leave you fellows behind for?"

"I'm waiting to be told," answered LaFarge.

"Somebody's got to vise passports," said Del Val.

Locke was more impatient than the rest. "It's enough to give a man nerves sitting here day after day doing nothing when everybody else in the world is either fighting or working for his country. They even let old women knit socks."

After the others had gone, Locke went to his room and stood at the window watching the endless line of soldiers as they passed. Evans came in softly. Locke heard him and without looking around spoke to him.

"For days they've been going by—Russian soldiers back from the front. Every one of them that leaves makes England's position that much weaker—and all I can do is stand in a window and watch them go by."

Evans placed a tea tray on the tabouret, quoted quietly — 'They also serve who stand and wait.'

Locke shrugged. Evan's philosophy was small comfort to him. He knew that there was work to be done in England's interest, but he had no authority to do it. So far as he could see Carrister had left him behind just to watch the building.

He wandered to the other window overlooking the garden. The great fountain in the center cast weird shadows in the moonlight, forming strange figures as they merged with the distorted patterns of the trees and shrubbery.

The garden was silvered by the moon. He remembered that other night in the garden when that Russian girl thanked him for saving her life. Suddenly he realized that he had often thought of her. He wondered who she was, where she was. He recalled how soft her hand was, when she held it out to thank him.

"Let us then drink to our dear guest—" (Mariana Schubert sings the "Charouchka," most famous of Russian gypsy drinking songs, to Leslie Howard in a gay gypsy cafe scene in "British Agent." The film is coming to the Strand Theatre soon.)

Petrograd was a big city, but there must be some way to find her. But after all, what good would it do? Most of these rabid little radicals had been converted by some man whom they followed. The idea oppressed him, strangely. Silly for a chap to get moony over a girl he had only met once. Especially when he did not know a thing about her. Maybe what he needed was a good, healthy binge. Plenty of Scotch and some girls. That was it—girls! And music! And dancing! Some Russian girl who was pert and fiery—one with an invitation in her smile — who wouldn't care how close he held her.

The phone rang and Evans answered it.

"It's Mr. Medill, sir. They're going out to the Gypsy Cafe and want to know if you'll go along."

"Give me the phone," said Locke. And then—"Hello—Bob. If I go, will you promise all the wine, women, and song I want?"

"There's enough wine and song —but from the way you sound, there may be a shortage of women."

"Don't worry," said Locke. "There's only one girl in Russia and she likes to shoot Cossacks. See you in ten minutes."

The only girl in Russia was not shooting Cossacks that night—but she might have been less dangerous to Stephen if her only weapon had been a revolver.

(To Be Continued Tomorrow)

BRITISH AGENT

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THE STORY THUS FAR

Having saved the life of a beautiful young Russian girl in a Petrograd street riot, Stephen Locke, an unofficial agent of the British Empire who is attempting to prevent Russia from making a separate peace with Germany goes, with a few friends, representatives of Allied nations, to spend an evening in a gypsy cafe.

CHAPTER IV

THE old Gypsy cafe, just outside the city was always a gay place. Maria and her Tsiganes held court nightly for all the young bloods of Petrograd.

The haunting chords of the balalaikas, the deep note of Maria's glorious voice, the lilting harmonies of the other singers more than counteracted the drinks that Medill and Del Val forced upon Stephen.

Maria, herself came over to drink a charouchka with Locke. With it was the usual ceremony of finishing the song by emptying all glasses. Maria, after a hundred charouchkas seemed still immune to the effects of them. Stephen's friends were feeling their drinks, while Locke's depression seemed to absorb the liquor without effect on him.

Long past midnight, there was an unusual stir as a new party arrived. Stephen did not look up, but Medill's voice came to him in a whisper. "Hey, Steve, there's Pavlov of the Secret Police."

Stephen looked up and saw a very giant of a man, with gimlet-like eyes. Behind him were several men and two women. A strange thrill shot through Locke as he saw that one of the women in the party was the girl he had saved in the Embassy Garden. He straightened. Pavlov's scrutiny of the room finally reached Stephen and seemed for a second to rest. His gaunt face, was expressionless, but Stephen felt that the man had recognized him. Pavlov turned to the young girl behind him, nodded and led the way toward a table in the far corner. To reach it, they would have to pass Stephen's table. Within a few feet of Locke's chair, the girl's face lit with recognition. Stephen rose, and bowed. The girl stopped and extended her hand — Pavlov, for just a fleeting moment, allowed himself a flash of surprise, a flicker of question in his eye. The girl spoke quietly. "Oh," she said, "the Englishman."

Stephen bowed again, "and the Lady of the Garden."

The girl turned to introduce her escort.

"Comrade Pavlov, Mr. — er — Mr. —." She hesitated, realizing that she did not know the name.

"Locke." Quickly Pavlov supplied the name.

"How do you do sir," said Locke, "I don't seem to recall where we met."

"We haven't," said Pavlov, "It's my business to know many people whom I have not met! Won't you join us?"

"Thank you, but I am with a party."

The girl looked at him, and Pavlov with a nod, moved away to allow her a moment with Locke.

Neither realized that they unconsciously moved toward an unoccupied table through some inner urge to say more to each other. Pavlov pretended not to notice, as he joined the rest of his party.

"I thought you had gone back to England with the others," she began.

"No," Locke said. "The Embassy left in such a hurry they forgot me and an old umbrella."

"Let's get out of here and get some air," he continued. "I'm even sick of the smell of this place." The girl started to say yes and remembered that she should not.

"I know" said Locke — "Of course you can't."

Suddenly an impulse took possession of the girl. She raised her head and with a quick glance of defiance toward Pavlov's table, she rose.

Elena meets the "British Agent" again. This time accompanied by Pavlov, head of the Russian Cheka, Secret Police. The tiny flame of love kindled at their first meeting blazes into a searing fire. (Kay Francis, Leslie Howard and Irving Pichel in a tense scene from the great screen drama "British Agent," coming to the Strand.)

"Come on," she said "We'll have to hurry. I don't want to explain."

Stephen led the way to a droshka and helped the girl in.

"Is this yours?" she asked.

"What's the difference? Since this red millenium of yours everything belongs to everybody." He put the robes about her and lighted a cigarette.

"I thought you wanted to go somewhere" she said.

"What's the use—we can't go far enough to get away from Russia."

"If I had a job in a country I didn't like, I would go home" she said.

"So would I" said Locke. "But suppose you had a job in a country you did like and you were anxious to keep from making a mistake but your hands were tied."

"I would be grateful" said the girl, "that my hands were tied, so they could not meddle in other people's business."

"It isn't only Russia's business," he answered, "it's the world's."

"Perhaps we had better talk about something else." The girl countered.

"Us?" she shook her head.

"Yes" he said emphatically and kissed her. She neither resisted nor responded. Then, after a moment she spoke.

"You do very well for a man whose hands are tied."

"Was I too presumptuous?" He did not seem too sorry.

"A little" she admitted, "but at least it served to change the subject.

Stephen pretended to be slightly insulted.

"Where are we going?" she asked.

"Catching up with next Tuesday" he answered.

(To Be Continued Tomorrow)

serialization

BRITISH AGENT

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THE STORY THUS FAR

Stephen Locke, unofficial representative of the British Empire in Russia during the revolution, saves the life of a beautiful young Russian girl during a Petrograd street riot. He meets her again, in company with the head of the Russian Secret Police in a gypsy cafe, and they fall desperately in love with each other. Stephen is trying, with representatives of other nations, to keep Russia fighting on the side of the Allies.

CHAPTER V

IT WAS the next day—Stephen and Elena were alone in Stephen's sitting room.

He walked over to the table and took Elena in his arms.

"Why aren't you smiling as cheerfully as the sun?" he asked.

She withdrew from him slightly and took his face in her hands, staring deeply into his eyes. Then tenderly, she kissed him.

"I am afraid, Stephen," she said.

"Afraid of love, Elena?"

"Yes, when we know we are doomed to part."

He smiled and kissed her again. "Surely you don't think a matter of political opinion—"

She interrupted him. "Yes—our lives are devoted to following two ideals leading us in opposite directions, away from one another. That means that sooner or later we have to say goodbye. It would be painful enough now, but every day will make it more so."

Before he could answer there was a knock at the door. Discreetly, Elena slipped into another room and closed the door.

The caller was Evans with a letter from the Foreign Office.

Excitedly, Locked opened it.

"Better wait," he said to Evans. "I must decide this and there may be an answer."

For a moment, even Elena was forgotten and for several minutes he was engrossed in his code book. Finally, his eyes alight, he turned to Evans—

"Listen, Evans" he said boyishly as he read the decoded message, "We look to you to do all in your power to prevent signing of a separate peace with Germany. This commissions you only as an individual. We cannot be responsible for your decisions or your safety, but await your recommendations."

It was nearly noon before he gained an audience with the Soviet Council.

When he walked into the council room, he noted the grim expressions on the face of the Commissioners — there was no welcome for him — no encouragement or any sort of greeting. They sat with an air of doubtful tolerance. Stephen felt their very manner as a challange to him. He did not at first notice that Elena sat beside Lenin—her face pale. When he did see her, there was a light of more than recognition in her eyes.

There was nothing hopeful in the court introduction spoken by the burly man who closed the door behind him—"Mr. Stephen Locke of the British Embassy."

At first a bit hesitant, his own words seem to vitalize his confidence and in a few moments he was making a masterly plea against a separate peace with Germany. His hearers began to give him the encouragement of an occasional nod of assent.

"There is a practical side to this question, also" he went on. "Wars end, Gentlemen, but trade goes on, unceasingly. And the life blood of this New Russia must be commerce. That I can promise you—English Trade."

Lenin now spoke — his quiet voice carrying a strange force of authority.

"Yes," he said, "You promise us England's trade. You promise us recognition. On whose authority?"

"I represent England" said Locke without hesitation.

"You lie, Mr. Locke," he heard a tense voice say. You represent England only unofficially. Your purpose in coming here is to delay a separate peace."

"Give me three weeks time to communicate with Downing Street," pleaded Locke, "I will tell my government that in return for not opening peace negotiations, I am promising you immediate help."

The Commissioner's eyes narrowed.

"We might be willing to risk it—on our own terms." He said very slowly—his keen eyes glinting.

"And they are—" asked Stephen.

"Fifty million Sterling, munitions, and five divisions of troops."

"I'll ask for them" said Stephen.

"Another thing—we must be assured that England will do nothing to hinder the Soviet, during these three weeks."

"That much I can pledge," said Locke solemnly.

As he withdrew, Locke knew that he had obligated England to make no move against the Soviet, within three weeks. He felt sure that this was a safe promise. England would not let him down, expose him to disgrace—maybe death.

After he had sent his note to London, his mind returned to the girl who had upset his plans by betraying what she had heard in his rooms. Even his bitterness and resentment were tempered with an insistent notion that she did not realize what she had done.

"She was right," he thought, "Love between us was doomed from the beginning. She will never have another chance to serve her country at my expense."

He did not know that even as he decided he was through with Elena, Fate was chuckling at his delusion.

(To Be Continued Tomorrow)

"You lie, Mr. Locke—You represent England only unofficially—" (The Russian War Minister denounces the discredited "British Agent" protrayed by Leslie Howard, as the world rocking events of the Russian Revolution are screened in the First National drama "British Agent," coming to the Strand Theatre soon.)

BRITISH AGENT

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THE STORY THUS FAR

The beautiful Russian girl, whose life Stephen Locke, British consular agent, had saved in a Petrograd street riot, turns out to be an agent of the Secret Police, and despite her intense love for the man, tells his secrets to her chief, thus upsetting Locke's plan to prevent Russia from making a separate peace with Germany. Locke gets a delay of three weeks on the strength of his representations to the Revolutionary leaders.

CHAPTER VI

IT was late when Locke returned to his lodgings that evening. Weary and distraught, he climbed the stairs and let himself in. The room was in darkness, except for the flood of silver from a new moon. As he reached for a match, to light the lamp his eyes caught the silhouette of a figure outlined against the window. At first startled, he soon realized that it was Elena.

"I am sorry," said he with slow deliberation, "if I interrupted you while you were going through my papers." His voice was icy.

"I wasn't going through your papers — I — I just came to see you," she answered quietly.

"What for? To ingratiate yourself again so you can betray another confidence."

After a long pause, her answer came — faintly. "I didn't betray your confidence."

"Really?"

"It was my duty" she said—her voice still soft.

"I gathered it was" he said almost sneeringly.

She started toward the door, and as she passed the table, her head high, Locke saw that tears were streaming down her cheeks.

"Elena" he said.

She faced him, erect and unashamed. She could not help the tears but otherwise her pride offered no admission of her heart. Stephen felt himself swept by a wave of tenderness. When he spoke, it was with a new gentleness.

"Poor foolish Elena. You believe so terribly in your hysterical mob ideals that you can't see how wrong they are.

He led her toward the couch and drew her down beside him. She did not speak, but rested her head on his shoulder, sighing like a tired child.

A little later, when he leaned to kiss her touseled head, she was sound asleep.

The days that followed were serene enough, but for Locke they tried his patience. His expected answer from the Home Office never came. Day after day he went to the Embassy, where Medill, LaFarge and Del Val dropped in for long sessions of poker. Even these games did not relieve the tedium of waiting. His nerves were on edge. He felt that he should have some sign from his superiors. Two weeks passed, and by now he could not bring himself to join the others in their trip to the Gypsy Inn. He found restfulness nowhere except with Elena.

Just before the three weeks were up, Elena was announced at the British Embassy Office. He was surprised, because she had never before come to him here.

When Evans showed her in, it was evident that something was terribly wrong. He rose to meet her.

"Elena, you shouldn't have come here—the Cheka is watching me—they may suspect you."

"I had to come—I wanted to tell you, rather than have you humiliated by learning it from them."

"What are you talking about" he asked, some of her excitement communicating itself to him.

"British troops" she said slowly—her eyes not daring to meet his," landed at Archangel today under General Poole."

Stephen's head went up — a light of triumph in his eye — "That's the answer to my telegram—I've won."

Elena took his hand and stroked it tenderly.

"No Stephen," she said slowly, "You've lost. They've come to fight *against* the Soviet."

"No—No" he almost shouted—"They wouldn't do that. Why England—"

"Has betrayed you" she interrupted.

He bowed his head. He saw the truth, now. He would be discredited—disgraced. The Soviet Government would have no dealings with him. His future helpfulness to England nil.

He found his voice with difficulty.

"You'd better go now — you'll get in trouble here."

She rose and stood looking at him. "You shan't see me again, Stephen."

"Not see you?"

"The government is moving to Moscow," she told him. "Naturally I go with it. We shan't see each other again, even in Moscow."

Stephen flared. So you think more of this red ideal, your God, Lenin—than you do of me?"

Her eyes softened. Her answer was almost sobbing.

"Yes" she said, "And I worship you, I adore you too much to stand the hatred of everything for which you stand. Don't see me again.

(To Be Continued Tomorrow)

"I worship you, I adore you too much to stand the hatred of everything for which you stand. Don't see me again—" (Love and duty clash in a tense scene between Kay Francis and Leslie Howard in First National's drama "British Agent," suggested by the best seller novel of R. H. Bruce Lockhart, and coming to the Strand Theatre.)

serialization

BRITISH AGENT

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THE STORY THUS FAR

Despite their love for each other, Stephen Locke, unofficial British agent in Russia, and Elena, whose life he had saved in a street riot, find themselves opposing each other's work. Locke wants to prevent Russia from quitting the Allies. Elena is an agent of the Secret Police. Locke and other representatives of the Allies plan a counter revolution.

CHAPTER VII

WITH the Government moved to Moscow, Stephen Locke realized that there was no possible use for him in Petrograd. He sent a short note to the home office and with Evans followed the Soviet administration to Moscow.

He went straight to the consulate, where he had formerly worked and made this his headquarters. His few effects were soon in place and he was settled again.

"Well," he said to Evans, "Here I am until the Cheka asks me what the blazes I'm doing in Moscow."

"If I might ask sir, what are you doing here."

Locke shrugged. "I'm not exactly certain, but the Soviet Government is here and I have a hunch I can establish some sort of contact with them; maybe wheedle, coerce or tempt them back into the war."

A few minutes later, with a great din of shouting and banter—Medill burst into the room, followed by Del Val and LaFarge.

"Greetings" said Stephen, "How long have you fellows been here?

"About a week" Medill answered.

"Sit down and I'll have Evans dig up a drink."

"We're in a hurry" said Del Val.

"You know" said LaFarge, "The Czar has been assassinated."

"Yes I know" said Locke. "Horrible—horrible."

"Did you know," asked LaFarge, "that an attempt is being made to reorganize the White Army?"

"By whom?" asked Locke.

"A Lettish officer named Zvobodu—he has control over the cadets here in Moscow."

Locke thought this over and LaFarge added details.

"He is in contact with Kormuloff in the North and Shubin at Kiev—if he can unite them, there would be a fighting chance to overthrow the Soviet and get Russia back into the war."

"Even if you are right, we must be careful not to compromise our position."

"I could ask my government for five million francs" said Del Val.

"If I did anything about it" said Locke. "It would be on my own responsibility. My country would never listen to a scheme to help a revolution. Could I talk with the Lettish officer?"

"We have him in a cozy little garret, where the spies haven't yet found the keyhole. Come on and talk to him."

For the next several days, Stephen spent most of his time in the little garret, helping check off the guns and ammunitions which he had help purchase. Zvobodu had left on his mission to consolidate the forces of the North and South.

Meanwhile one morning, Elena appeared at the office of the Cheka and was shown at once to Pavlov's private den.

As she entered, Pavlov motioned two of his guards outside and as soon as the door closed joined her in front of his desk.

"You sent for me, Pavlov"

"You look tired." He said ignoring her question.

"A little" she admitted, but it doesn't matter. It's Lenin, I'm worried about. He's not a man, he's an immortal."

"When you follow a man like that," said Pavlov, "you must forget all your personal emotions. You know that. It makes it easier for me to speak to you now. It's about Locke."

"Locke," she repeated mechanically.

"We have reason to believe he is supporting the White revolt. We want sufficient evidence to arrest him."

"What do you want me to do?" She tried to repress the terror in her heart.

"I have a check here I want you to give to a certain Lettish officer named Zvobodu. Give him this check and tell him it is from Locke and demand a receipt in full for all monies paid to Zvobodu by Locke so far. If the receipt is over the amount of this check, it will prove that Locke has contributed money to him. Your knowledge of Locke and the gift of this check should convince him you are an accomplice of Locke."

"You will have it" said Elena, without raising her eyes.

"Tonight?" asked Pavlov eargerly.

"No," said Elena her tone dead and expressionless, "Tomorrow morning."

That night, Elena did not see Stephen. He remained in the garret awaiting news of Zvobodu. At the telegraph instrument, Medill was trying to establish contact with other secret headquarters.

Finally, there was an answer to Medill's patient calls. He grabbed a pencil and wrote as he listened. Locke waited until Medill finished writing and took the paper from him. The news was not one blow but two. Kormuloff had been able to get through and the White Army at Kiev had deserted. LaFarge came in and they told him the news:

"Our only hope" said Locke "Is that Del Val is able to find Zvobodu who is holding the cadets in line."

A half hour later, Del Val returned. He asked for a drink and sank into a chair. Locke handed him a glass of brandy which he gulped down. Then he spoke:—

"Zvobodu is dead."

(To Be Continued Tomorrow)

Their countries would never sanction it—to fail means certain death! To succeed means that England, America, Italy and France will rejoice—(Plotting a counter revolution in First National's screen story of the life of a "British Agent," starring Kay Francis and Leslie Howard. The film will be shown at the Strand Theatre soon.)

BRITISH AGENT

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THE STORY THUS FAR

Although Stephen Locke, British consular agent in Russia, knows that Elena, the beautiful young aristocrat whose life he had saved in a street riot, is a spy for the Russian secret police, he returns her devotion. Locke and his friends plan a counter revolution, but their schemes are thwarted through the agency of Elena.

CHAPTER VIII

FOR the moment Locke was beaten. His volatile nature was naturally subject to depths of depression to balance his mountains of hope. When he left the arsenal, his mood was of weary disappointment.

At the Embassy, Evans sensed that something was wrong when Stephen even waved away Evan's attempt to speak to him.

In the twilight of the sitting room, Elena rose from a chair to greet him.

"I wanted you to be here, Elena." He said tiredly.

"Don't say that until you've heard why I've come."

"Please, Elena, no politics." He said.

"It can't be avoided this time." She answered.

"It doesn't matter now—" He told her.

"It will matter terribly, Stephen, if you don't understand how a woman can love a man and still fight against him."

"The fighting is all over, Elena. I'm licked. Everything that stood between us is gone. There's no place for me to go, no duty, no obligation to anything or anybody but you."

It occurred to Elena that perhaps in his present state of mind she could show him a way out for both of them, and she leaned to take his hand as she said hopefully, "Yes, Stephen you have an obligation to me. And this is to leave Russia."

"With you?" He asked.

"I still have work to do — yours is over. There's nothing to hold you."

"There's our love," Stephen said.

"That," said Elena, "is why you must go! The Cheka knows you supplied money to Zvobodu."

Locke was not surprised that she knew of this, nor that the Cheka had found it out. Somehow, the knowledge put him on his mettle. The old love of a fight tingled in his veins. His depression fell away as though he had slid a weight from his shoulders.

"I shan't run" he said. "And I shan't say good bye to you, Elena—our love is the only thing left out of the rotten failure I've made and I mean to hold on to that."

"If you go tonight Stephen, our love will live" she was now more tenderly serious. "There may be hope for us when this is all over, but, my darling, believe me when I tell you that if you stay—tomorrow our love will be dead."

"Why—Elena—why?"

"Because — because —" She hesitated, as she called upon her last ounce of courage for strength to say what he might never forgive.

"Tell me—" He said sternly—"what is all this."

"Go, Stephen—without my telling you. Don't make me explain."

"I refuse to run away and not stand responsible for anything I have done in Russia, unless you have a powerful reason."

"Then—" she faced him bravely now—"You'll have to stand responsible for killing your own love for me—tomorrow you will be thrown out of Russia on evidence that I got from Zvobodu by representing myself to be your agent."

The blow fell. She looked at him piteously, as though praying that he would understand. His face grew tense, his mouth a cold hard line.

She rose slowly and as she was about to speak again—there was a knock at the door. With bitter sarcasm, Locke whispered —

"Perhaps you'd better wait in the next room a moment — it wouldn't do to have anyone think you were mixing business with pleasure."

She flushed—and bit her lips to hold back the answer that would have parried his nasty stroke.

Locke admitted Medill, LaFarge and Del Val. All three were excited.

"What is it?" Locke asked.

"Lenin," said Del Val explosively. "He's been shot."

"The reports are that he is dying," said Medill.

Del Val spoke in his usual calm voice. "There's a rumor that you had something to do with it."

"You perhaps see" said LaFarge, "that this is our big chance."

"What do you mean?", asked Locke puzzled.

Medill, almost swallowing his gum in the excitement of the moment took over the floor.

"Now listen, Steve," he said. "It all adds up—Lenin is dying, that means the Soviet is on the teeter-tooter. A push either way will establish it forever or dump it in the alley."

Del Val spoke. "If we can get in touch with the cadets we can use them as the nucleous around which to reorganize a White Army."

"It's our last chance" argued Del Val, "To reclaim Russia for the Allies."

"Well" said Stephen slowly, "I might as well see it through all the way. You chaps get over to the garret and try to reach the cadets by telegraph. I'll join you in half an hour."

As she had done once before, Elena had disappeared, but this time Stephen felt sure she had heard nothing she could use against him.

At least, the address of the garret had not been mentioned.

(To Be Continued Tomorrow)

In the secret arsenal, Stephen waits alone for the friends who have already paid the penalty of their futile bravery. (Never has Leslie Howard risen to greater dramatic heights than in his co-starring vehicle with Kay Francis, "British Agent." This thundering drama is coming to the Strand Theatre this Thursday evening.)

serialization

BRITISH AGENT

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THE STORY THUS FAR

In the midst of planning a counter revolution, to keep the Russian government from making a separate peace with Germany, Stephen Locke, discredited agent of the British government finds he has been betrayed by Elena, beautiful spy of the dreaded secret police. His associates have been captured one by one. Only he remains. Both he and Elena love each other beyond life itself, but each is loyal to the cause.

CHAPTER IX

LENIN'S condition was the most important of all considerations to the Soviet. New Russia's strength was Lenin's strength. He was the master mind—the tower of brains and foresight that made him more than a mere leader.

The suspicion that Locke had been connected in some way with the attempted assassination of their idol made it necessary for Locke to stick close to the little garret where he and his friends had their headquarters.

Attempts to get into communication with the Cadets by telegraph were futile, and LaFarge slipped away in the night to contact them.

The terror was on! The Cheka, believing that the only way to keep White Army sympathizers from taking advantage of Lenin's absence was to arrest and execute every suspect. Pavlov sent word to his lieutenants "Remember we have no time for trials."

When LaFarge failed to return, Del Val decided to look for him. He, likewise failed to report, within a reasonable time. Finally Medill's impatience exploded.

"I'm going to get through to those cadets and I'm going to bring them back."

"Don't be a fool" said Locke. Don't you see what they're doing? The Reds are starting a massacre to keep the revolt down. You'll never get through."

"Don't worry about that—I'll get through" was the answer.

"How" asked Locke Anxiously.

"I've got to think that up, on the way! So long."

An hour later—Medill was in Pavlov's office, a prisoner. As a representative American welfare worker, it would have been dangerous to execute him off hand, but he was given a third degree that gave him moments when death would have been welcome. Pavlov wanted to know Locke's whereabouts, above all things. He offered Medill immediate release in exchange for Locke's address. In the end, Medill was thrown into prison, with the threat of execution in the morning.

Pavlov had one hope—Elena. He sent for her. This time, there was no preamble. His bestial face, hardened by the desperation of the Soviet's position, bore no sign of friendliness when she faced him.

"You know Medill?" he asked and at her nod, added, "He is the one man left who knows where Locke is hiding."

"Why is it necessary to hunt down one lone man when there are so many?"

"Because our government is teetering if Lenin dies, and if these riots continue, it will fall. These riots must be stopped — Locke is one of the sources. He must be found."

Elena did not answer. She knew what was coming, and her heart was filled with a terrible fear.

Pavlov continued—"We must think of the thousands of Russians whose lives hang in the balance right now, and of those to come. Love is a small concern beside that. Go to Medill—he knows you love Locke—gain his confidence—find out where Locke is."

"But I love him—Sergei, I love him." She pleaded.

"More than Russia?" he snapped. "More than the future of a million people to come? No, Elena, he would hate you then."

Elena never knew how she got out of Pavlov's office. In a daze, she walked about the corridors, trying to fight herself back to an understanding of this driving force she called duty. It was almost night when she was shown into Medill's cell, her heart steeled for this most horrible sacrifice on the altar of duty. To Medill, she appeared pale and tired, but she was still strong enough to hide other traces of her inner turmoil.

"I am sorry you are here," she said in greeting.

"Merely a stop-over," Medill answered blithely.

"You're to be shot in the morning?" she asked, her hands clenched.

"It was mentioned in the conversation" said Medill.

"Locke" she said—"Where is he?"

Medill raised his eyebrows. "I'll tell you tomorrow — afternoon."

"If I could only reach him" said Elena.

"You were rather fond of him, weren't you? Asked Medill.

"I love him" said Elena.

"You know" said Medill, "there used to be four of us, but now with the rest of us almost gone, he's playing a lone hand. He can't win. If he could only get out of the country—"

"I could help him" said Elena.

Medill's big hand grasped her arm and he looked at her steadily for a moment—and then said with deadly calm—"You didn't come here as a spy, did you? No woman could be that rotten, could she?"

"No," answered Elena huskily.

By the time Elena reached Pavlov's office, she was numb to the agony that tore at her heart. She hardly heard Pavlov repeat what she said to him—"in a garret over two stores." His voice went on, "I'll send a squad."

"But the place is full of ammunition," she explained hurriedly. "He could kill twenty men before they reach the stairs."

"Then" was Pavlov's grim conclusion, "there is only one way. We will blow up the place."

"Elena gasped — She knew now that there was only one thing for her to do. It has been in her mind ever since she had talked with Medill.

(To Be Concluded)

"You didn't come here as a spy, did you? No woman could be that rotten, could she? . . ." (Kay Francis and William Gargan in a heart-gripping scene of perfidy in the First National dynamic drama "British Agent," coming to the Strand Theatre Thursday.)

BRITISH AGENT

The story of First National's film hit fictionized by Arthur Zellner, inspired by R. H. Bruce Lockhart's book.

CHAPTER X

IT was nearly nine o'clock, when Locke, sitting dejectedly beside the telegraph ticker in the little garret, heard a signal knock at the door. Before he reached it, he shouted joyfully — "Medill." A grim look replaced the welcoming smile. He stepped back as Elena came into the room.

"Where did you learn that knock?" he asked.

"From Medill."

"Where is he?"

Elena hesitated and then said slowly "Deported."

"Where's LaFarge?"

"Shot!" she answered.

Locke's eyes closed as though this would help to bear the shock of this new blow.

"LaFarge" he repeated mechanically. Then bitterness crept into his heart with a new force. "LaFarge, Del Val, Medill! Well, you might as well finish it up—call the soldiers—or would you rather cry first?" He walked over to the door and held it open his eyes glaring with a near-madness.

"Close the door, Stephen." Something in her voice made him slowly push the door shut.

"Against what?" He asked.

"I want to be alone with you, Stephen—forever."

"Forever" he sneered. "That's about twenty minutes to your mind, isn't it?"

She never answered his question. She knew that their time was short. Her voice was vibrant with earnestness as she spoke.

"Stephen, I have never lied to you. Think back. Have I?"

Her question arrested him. She looked at him with such directness, he felt that there was still something he did not fully understand. He shook his head thoughtfully—

"No—" he said "You never have."

She motioned him to sit beside her and he found himself complying with her unspoken command.

"This is the first time you've ever heard me do or say anything to compromise with the Cause, isn't it? I've been loyal, haven't I?"

He laughed ruefully. "I'll agree with you, there. You've ended everything for me because of that strange loyalty."

She leaned toward him and he found her hand in his as she went on speaking.

"I haven't the courage to be a patriot or an idealist any longer, Stephen. I've tried, but I'm too much of a woman! She paused a moment and then put her hands on his shoulder. "Look at me, Stephen, everything that makes me a woman is yours, isn't it?"

His answer was to take her in his arms. In their kiss, both surrendered whatever might have been withheld before. As she drew away from him she caressed his hand—and touching his wrist watch, she remembered! Ten minutes to nine! She heard him say—"I suppose we can find a way out of this, somehow."

"Of course," she answered, "but let's talk about it afterwards."

"We'd better get out of Russia—go to England, perhaps."

"Yes." Her answer was a trembling whisper.

"You'll love it, Elena . . . I know a little village in Sussex—quiet and peaceful. We'll get a little cottage and a second-hand motor to knock about in and we'll take our time about doing what we jolly well please." He kissed her tenderly.

"Tell me more about our little village, Stephen."

"It's just a little hamlet with one church spire. There's a doctor and the squire and the sheriff. Every house has a fence and a garden and on Sunday morning they all file out in their best—the morning smells fresh, and you can hear the church bells—"

Suddenly there came on the very heels of his words the sound of pealing bells—the Kremlin bells. Elena opened her eyes and she and Locke looked at one another as though awakened from a dream. Elena looked quickly at his wrist watch. It is nine o'clock! Wildly she threw her arms about him and cried "Stephen—hold me tight—tell me you love me!"

A bomb crashed through the window and its explosion was deafening. Somehow it fell short of the ammunition piles.

"We must get out of here" Stephen said, as he grasped her and pulled her up.

"We can't!" she said "We haven't a chance." He looked at her eyes wide with question—an overwhelming question that made him forget the death that he expected every moment.

"Then" he stammered—"you knew — you expected — all the time—?"

"Hold me" she answered "That's all — just hold me, Stephen."

He took her in his arms—and slowly released her. Then, through the window, they heard a car roaring to a stop. They went over to see—and below an officer stepped from a car and shouted at a squad of soldiers gathered about a truck.

His words reached them faintly — but their import rang like crash of cymbals—"Stop the terror. Lenin has passed the crisis. It is his order!"

Neither Elena nor Stephen spoke, until they had turned to the little divan, to sink weakly upon it. The effort of words seemed too much, until Elena could gather strength from his arms about her. Then from the muffled depths of his coat he heard her say.

"Tell me more, Stephen, about our little home in England. My work is done and I can leave with you whenever you say so.

—THE END—

"We have so little time, Stephen. Kiss me—hold me tight—tell me you love me . . ." (Kay Francis and Leslie Howard await death in the astounding climax of First National's "British Agent" which opens at the ..... Theatre on .....)

outdoor billing

24-SHEET

DESCRIPTION: Book is green. Title is white with black shadow. Cast is black against an orange background. Star heads in full color. Mob illustration is black and yellow. (Note possibilities for marquee cut-out.)

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INSERT CARDS

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HERALDS

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WINDOW CARD

SLIDE

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"THE TYPE OF SHOW-MANSHIP PICTURE THAT COMES ONCE IN A BLUE MOON"

MOTION PICTURE HERALD

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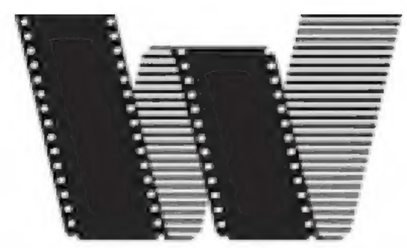

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